

It's your turn, ...again!

More Incredibly Successful
Games and Activities
for the Elementary Music Class
By Cheryl Lavender




It's your turn...again! : more incredible!
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Lavender, Cheryl
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St. Brigid Elem./Jr. High School
730 Citadel Way N.W.
Calgary, Alberta

T3G 5S6

Phone: 239-1306 Fax: 239-1358

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It's Your Turn...Again!

More Incredibly Successful Games and Activities for the Elementary Music Class

By Cheryl Lavender

Welcome to the second round of IT'S YOUR TURN! This sequel offers additional games and activities for even more learning fun in your music class. Why more games? Because as educators, we've discovered that *play* is the ultimate learning tool for children of all ages.

Playing games is as natural to children as gathering nuts is to squirrels. It's instinctive. Games motivate players to pay attention. Games stimulate active participation. Games are goal oriented. Games induce cooperation. Games present problem solving opportunities. Games encourage socially appropriate responses, like taking turns. And, because each child's participation is vital, games nourish positive self-esteem.

As music educators, we've made a professional commitment to nurturing the development of musical skills and knowledge in our students. But, we do more than that. Because we teach the same children over many years, we also accept the personal challenge to bond with them. Bonding between adult and child thrives during play, through shared mistakes and successes, through smiles and spontaneous laughter. Games and other playful activities promote this state of joyful learning, and it is in this state that children learn to their maximum potential.

We know that children can't be forced to learn. However, children can be enticed to learn. Critical questions compel us to prepare meaningful lessons: How can I engage all of my students in learning activities that are interesting, motivating, and challenging? How can I increase the odds that all my students will want to learn? Naturally. Instinctively. With games.

So, let's play. It's your turn . . . again!

Note: The instructional format for each lesson follows three steps: PREDICT, PREPARE, and PRESENT. The fourth step in the instructional sequence would logically be: PRESCRIBE - based upon actual learner achievement, prescribe either additional content instruction, or assessment activities.

(Permission to photocopy instructional pages is indicated at bottom of page.)

1. WORLD-WIDE HELLO

GRADES: 1-6



This cheerful song of greeting can welcome everyone to music class, and open your next concert - as an audience sing-along!

PREDICT Learner Outcomes:

- sing "hello" in various languages
- perform **(A)** **(B)** **(A)** form
- create harmony through echo singing
- sing and play C major scale
- (optional) perform ostinato accompaniments on rhythm and melody instruments

PREPARE Materials:

- print "hello" phonetically, in various languages on 5"x7" index cards; label each card with name of country. (Teacher resource stores carry stickers of world flags that can represent the country on each card.)
- reproduce WORLD-WIDE HELLO student copies, p. 6
- obtain:
 - laminated world map
 - dry erase marker
 - C scale bells/mallets, or other melody instruments
 - pencils
- (optional) obtain following instruments (Instrument Parts on p. 7):
 - bass xylophone(s), metallophone(s)
 - soprano, alto xylophone(s), metallophone(s), glockenspiel(s)
 - assorted world percussion instruments such as congas, bongos, rain sticks, maracas, guiros, agogo bells, claves, etc.

PRESENT Instruction:

1. Construct a wall chart or bulletin board including a laminated world map and pocket of "hello" cards. Each week, introduce a new "hello" by displaying the new card outside the perimeter of the map. With dry erase marker, draw a connecting line from the card to its country. By end of the school year, students have mastered greetings in many different languages, and you have a reusable "hello" chart.
2. Teach song with student copies, or for pre-readers, by rote. When song is familiar, invite soloists, duets, trios, quartets, or quintets of students to lead the "hello" call.
3. Invite students to find the hidden major scale in the B section (it's descending). On student copies, instruct students to circle the notes which make up the descending, C major scale. Students can play both the leader and echo parts on C scale bells, or other melody instruments. As an option, include other instrumental accompaniments, p. 7.
4. Some greetings to get you started are found below. And, of course, the most meaningful "hello" of all is the one taught by your music student of that heritage!

World-Wide HELLO's:

Country:	Spelling:	Pronunciation:
Czechoslovakia	Nazdar	NAZ-dar
Croatia	Dobar Dan	Doh-bdrah-DAHN
France	Bonjour	Bon-ZHOOR
Germany	Guten Tag	GOOH-ten-tahk
Ghana	Jambo	Jzhahm-BOH
Greece	Hallo	HAH-loh
Hawaii	Aloha	Ah-LOH-hah
Holland	Alo	AH-loh
Israel	Halo	HAH-loh
Italy	Buon Giorno	Bon-JORE-noh
Spain	Hola	OH-lah
Sweden	Hej	HAY
Turkey	Merhaba	Mare-HOO-bah



World-Wide Hello

By CHERYL LAVENDER

(Transpose to D or Eb if necessary)

Bouncy (♩ = 120)

(4-measure introduction)

A

C G F C G F C G F

Ev - 'ry - bod - y sing hel - lo. ____ It's a mag - ic word where -
(good - bye) ____ (Till we meet a - gain be

C G F C G F C G F C G F

ev - er you go. Ev - 'ry - bod - y sing hel - lo. ____ Ev - 'ry - bod - y sing hel - lo. ____
hap - py and fine.) (good - bye) ____ (good - bye) ____

B

Leader:

Echo:

*Jam - bo! (Jam - bo!) Jam - bo! (Jam - bo!) Jam - bo! (Jam - bo!) Jam -

C G C G

bo! (Jam - bo!) Jam - bo! (Jam - bo!) Jam - bo! (Jam - bo!) Jam - bo! (Jam - bo!) Jam -

Part II **A** C G F C G F C G F

Ev - 'ry - bod - y sing hel - lo. ____ It's a

Part I

bo! (Jam - bo!) Ev - 'ry - bod - y sing hel - lo. ____ It's a mag - ic word where -

C G F C G F C G F

mag - ic word where - ev - er you go. Ev - 'ry - bod - y sing hel - lo. ____

C G F C G F C G F

ev - er you go. Ev - 'ry - bod - y sing hel - lo. ____ Ev - 'ry -

CODA

C G F C G F C G F C

Ev - 'ry - bod - y sing hel - lo. ____

bod - y sing hel - lo. ____ Ev - 'ry - bod - y sing hel - lo. ____

*Adapt with other "hellos" - see page 5.

† indicates songs on accompaniment cassette

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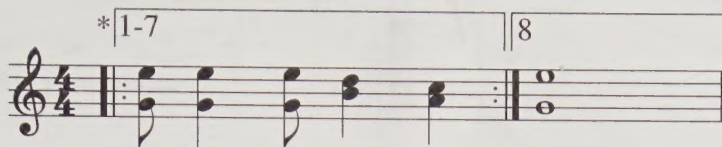
World-Wide Hello

Optional Instrument Parts

(First and last measures may be played as an introduction or coda.)

Ⓐ

SOPRANO
Xylophone



ALTO
Xylophone



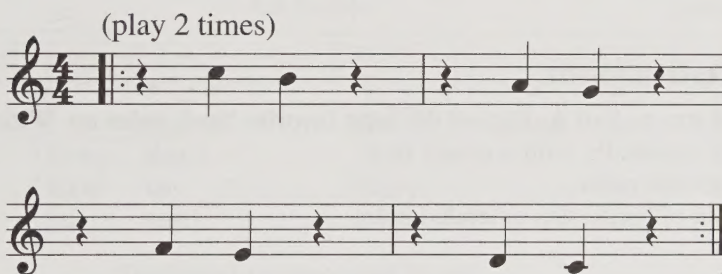
BASS
Xylophone



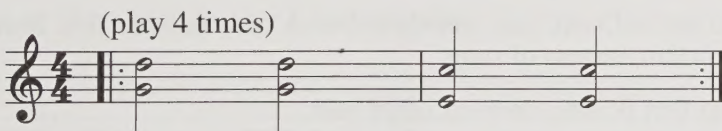
PERCUSSION plays steady beat, or simple, improvised rhythms

Ⓑ

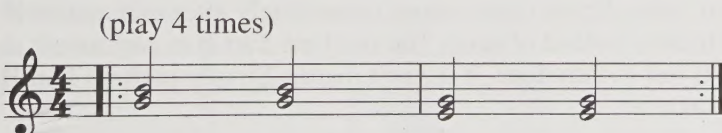
C Scale BELLS
(play echo part)



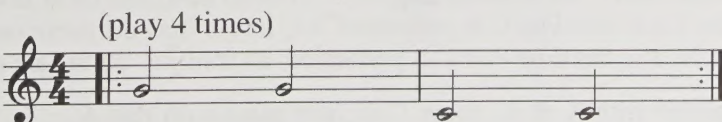
SOPRANO
Metallophone
Glockenspiel



ALTO
Metallophone
Glockenspiel



BASS
Metallophone



GRADES: 3-8



School's started. New faces. New names. Remember that old saying? - Strangers are friends we haven't yet met. Turn your group of strangers into instant friends with this fun, memory game.

PREDICT Learner Outcomes:

- perform **A** **B** **C** form with contrasting hand jives
- sing or chant group rap
- sing or recite own solo name
- memorize names of students
- (optional) perform ostinato accompaniments on rhythm and melody instruments

PREPARE Materials:

- (optional) obtain instruments (Instrument Parts on p. 9):
 - bass xylophone(s), metallophone(s)
 - soprano/alto xylophone(s), metallophone(s), glockenspiel(s)
 - assorted drums

PRESENT Instruction:

1. Learn hand jive to Part A. Extend the least favorite hand, palm up. With favorite hand, perform this pattern repeatedly with a steady beat:
 - clap extended palm
 - with back of hand, slap extended palm
 - slap hip
 - snap
2. When hand jive is fluent, sing melody to Part A with the hand jive. If desired, Part A may be recited in rhythm, instead of sung.
3. Hand jive to Part B: snap on every other beat.
4. Now for the call/response melody to Part B. Four students introduce themselves by individually singing own name. Entire class echoes immediately after each name. If desired, Part B may be recited in rhythm, instead of sung. The last time Part B is performed, there may be fewer than four students left to introduce. It doesn't matter. Simply perform Part B with any number of remaining students.
5. Part C is "total recall." All students clap on every other beat, and shout newly-learned names in reverse order. Each time Part C is performed, it is longer than the previous time, by four names - ala "add-on" style. The last time Part C is performed, all students' names are called in reverse order.
6. Game continues with A B C form. Conclude game with Part A.

Name Game

By CHERYL LAVENDER

A Easy Swing ($\text{♩} = 138$) ($\text{♪♪} = \overset{\text{3}}{\text{♩}}$)

All: (4-measure introduction)
(sing 2 times)

Rap rap rap your name. — Ev-ry bod-y's play-in' the friend-ship game.

Optional Instrument Parts

SOPRANO/ALTO Xylophone or Metallophone or Glockenspiel:

BASS Xylophone or Metallophone:

B

Leader: (perform 4 times)

All Echo:

My name is E - ric. — His — name is E - ric. —
(Bran - don) (Her) (Bran - don)
(Kris - ta) (Kris - ta)
(Su - san) (Su - san)

Optional Instrument Parts

SOPRANO/ALTO Xylophone or Metallophone or Glockenspiel:
(play 4 times)

BASS Xylophone or Metallophone:
(play 4 times)

C Drums play steady beat, or simple, improvised rhythms.

GRADES: 1-8

Try this “fake ‘em out” game! Kids beg to play it again and again, so we start every school year with it, and use the game as a reward after that. Playing this game helps students find, and move to, the steady beat of music. An atmosphere of contagious enthusiasm is created that makes kids want to come back for more.

PREDICT Learner Outcomes:

- move in a variety of ways to the steady beat of music
- improvise beat motions

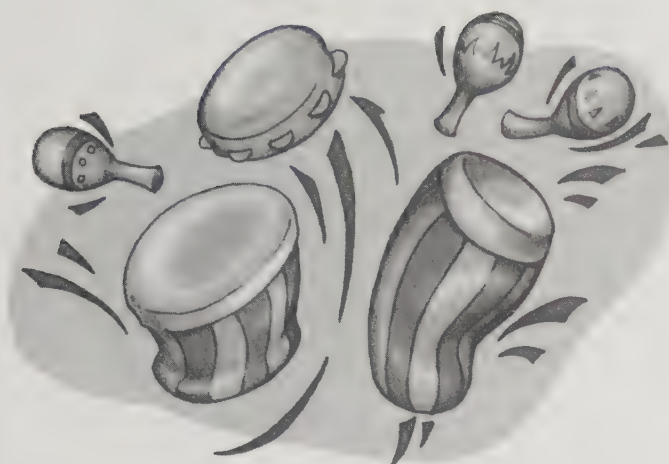
PREPARE Materials:

- obtain:
 - a recording of music with a strong steady beat such as *Steady As The Beating Drum* from “Pocahontas” by Alan Menken and Stephen Schwartz, Disney, 1995; or have students suggest a favorite recording
 - novelty instrument such as a bicycle horn

PRESENT Instruction:

1. As a readiness activity, play music and invite students to move with their own, improvised, beat motions. During the music, intermittently, honk the bicycle horn - the signal for students to change to a new beat motion. By improvising and observing beat motions, students gradually build their own “repertoire of motions.”
2. Game: Choose a student to be the “detective,” who leaves the room. Choose the “beatnik,” whose identity is unknown to the detective.
3. The object of the game is for the detective to identify the beatnik. The class must work as a “beat team,” and prevent the detective from identifying the beatnik.
4. Students scatter about the room, and freeze their locations for the duration of the music. As the music plays, the beatnik leads a beat motion which all students imitate. At the intermittent sound of the bicycle horn, the beatnik changes the beat motion, and all students respond exactly like the beatnik. During the music, the detective roams the room, scrutinizing students for the source of the beat motions.
5. Beat team should avoid staring at the beatnik. When the bicycle horn sounds, use peripheral vision, or watch another student who is watching the beatnik.
6. When music stops, the detective gets three chances to identify the beatnik. If correct, the detective wins; if incorrect, the beat team wins. Beatnik and detective choose new students to take their places, and the game begins again. This time, invite a student to honk the bicycle horn.

GRADES: 3-8



With this call and response game of African-American origin, your students are cool jazz **kings** and **kids** as they improvise their own rhythms on percussion instruments. The **king** (leader) initiates the call, and the **kid** (follower) responds.

PREDICT Learner Outcomes:

- jump with partner to the beat of music
- improvise rhythms in call and response style on percussion instruments
- differentiate kinds of call and response: statement/echo, question/answer

PREPARE Materials:

- set up “Improvisation Station”: two percussion instruments on stands facing each other (Large instruments on stands work nicely, such as congas, bongos, temple blocks, timpani, etc. however, smaller instruments also work well if placed on music stands. Designate one instrument for the **king**, the other for the **kid**.)
- obtain assorted hand-held percussion instruments, such as drums, wood sticks, maracas, tambourines, etc., enough for whole class

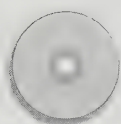
PRESENT Instruction:

1. Get a beat going throughout the class (snaps, slaps, claps, etc.) while everyone learns the call and response game song. Teacher or students(s) may lead the call.
2. When song is familiar, students stand in a circle, facing center. Distribute instruments. Inside the circle (away from center) is the “Improvisation Station” with two percussion instruments facing one another.
3. All clap and sing the song. On the phrase, “jump back, baby, jump back,” students play instruments. Also, each time this phrase occurs, teacher in center jumps clockwise to the beat of the music with both arms extended out to sides, index fingers pointing. When music stops (after the fourth “jump back” phrase), teacher names the two students being pointed at – the two starting players.
4. One student is the **king** (call); the other is the **kid** (response). **King** and **kid** put away their instruments, and go to the “Improvisation Station.” On the designated instruments, the **king** leads two kinds of improvisations, and the **kid** responds:
 - statement/echo: **king** plays any rhythm, and **kid** responds with the same rhythm
 - question/answer: **king** plays any rhythm imitating a question, and **kid** responds with any rhythm imitating the answer

The two improvising students trade places, and the roles of **king** and **kid** are switched.

4. JUMP BACK, BABY Cont.

5. In the center of the circle, the *king* and *kid* now stand back-to-back (so their backs are in contact), with one arm extended out front, index finger pointing. All students clap and sing the song again. On the "jump back" phrase, the *king* and *kid* jump clockwise together to the beat of the music, keeping their backs in contact. When music stops, the new *king* and *kid* are being pointed at.
6. The previous *king* and *kid* receive the instruments from the new *king* and *kid*, and rejoin the circle for the remainder of the game.
7. The game continues in this fashion, until every student has had a turn to improvise as *king* and *kid*. In the event that a single student instead of two students remain to be the final *king* and *kid*, the teacher may play, or the student may choose a friend.



Jump Back, Baby

African-American

(4-measure introduction)

Chant-like (♩ = 138)

Call:

Response:

Late last night and the night be-fore. Jump back, ba - by, jump - back.

*Twen-ty-five kids at my — front door. Jump back, ba - by, jump - back.

I got up and let — 'em in. Jump back, ba - by, jump - back.

Not one of them know how to dance.
Hit 'em on the head with a roll - in' pin. Jump back, ba - by, jump - back.

*adapt number of students

My mother thought our house would cave in.

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GRADES: 3-8



High and low are often inadvertently used to describe qualities of volume, not pitch - "turn it up; turn it down." The concept of high and low dynamic contrast becomes meaningful when students measure degrees of loud and soft on a pretend volume dial with low to high numbers.

PREDICT Learner Outcomes:

- gauge dynamic changes in music with pretend volume dial
- work in cooperative-learning groups to accurately reflect dynamic changes in music
- interpret dynamic terms and symbols

PREPARE Materials:

- construct volume dial with poster board and brass brad (directions on page 16)
- reproduce DYNO DYNAMICS student copies, p. 15
- obtain:
 - recording of *In the Hall of the Mountain King*, by Edward Grieg, or a favorite recording with contrasting dynamics
 - recording of *Flight of the Bumblebee* by Rimsky-Korsakov, or a favorite recording with contrasting dynamics
 - enough 5"x 7" index cards for class; label cards from 1-10 (example: for a class of 25 students, label two sets of ten cards from 1-10, and the remaining five cards-2,4,6,8,10, etc; it is not necessary to have equal number of same cards)
 - pencils

PRESENT Instruction:

1. Distribute DYNO DYNAMICS pages and pencils.
2. Display volume dial. Explain dynamic terms and symbols. Turn dial to show that lower numbers reflect softer music, and higher numbers, louder music.
3. Select a student to operate volume dial. While *In the Hall of the Mountain King* is playing, student turns dial to numbers that appropriately reflect the degrees of dynamics occurring throughout. (This activity may be performed by several students, taking turns.) Remaining students print corresponding Italian terms on DYNO DYNAMIC page.

4. Now, with different music, students can transfer their learning to a new activity that reinforces the meaning of the Italian terms. If possible, arrange students in a circle (like volume dial). Distribute numbered cards, keeping same numbers together (example: students holding #1 cards sit together; #2 cards are adjacent, followed by #3 cards, etc.)
5. Play *Flight of the Bumblebee*. This time, the entire student group **is** the volume dial. Working cooperatively, they must hold up their number cards at appropriate times to reflect the changing degrees of dynamics as they occur throughout the music - just like the volume dial.
6. Later, challenge students to complete these comparative statements, and then create some new ones:

Loud and soft are to music as _____ and _____ are to touch.

Loud and soft are to music as _____ and _____ are to taste.

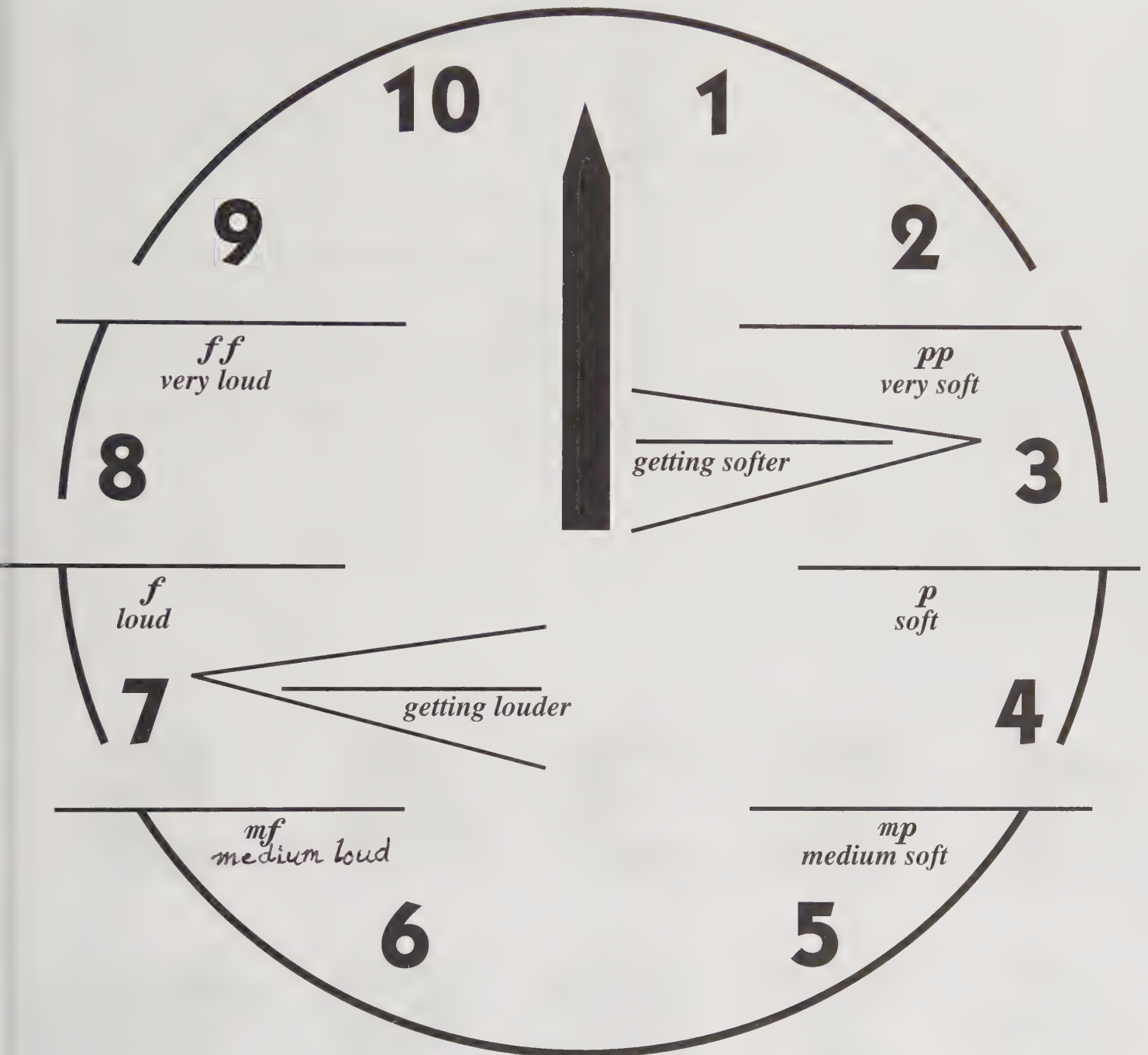
Loud and soft are to music as _____ and _____ are to color.

Loud and soft are to music as _____ and _____ are to feelings.

Write responses on board so students can compare. Discuss how a wide range of dynamic contrast contributes to the expressive nature of music.

NAME: _____ CLASS: _____ DATE: _____

Directions: Print each Italian term on the line above its meaning



diminuendo *forte* *piano* *fortissimo* *mezzo piano*
crescendo *pianissimo* *mezzo forte*

Constructing the Volume Dial

1. Obtain two posters, 22" x 28": one white, and the other can be any color.
2. From white poster, cut out a circle with 18" diameter.
3. Reproduce and cut out labels on p. 16-17. If desired, use contrasting color sheet.
4. Attach labels to white circle as shown on volume dial on p. 15.
5. Cut off a 1/2" strip from short edge of color poster.
6. From color strip, cut out a "dial hand" 1/2" x 5", with one pointed end.
7. Center and attach labeled circle to color poster. Draw crescendo and diminuendo signs with black marker.
8. Center and attach dial hand to white circle with a brass brad.
9. Carefully rotate dial hand until it moves somewhat freely through the thickness of poster material.
10. Display volume dial against a flat surface, such as a chalk board, for ease in maneuvering the dial hand.

LABELS:



pianissimo

pp

very soft

forte

f

loud

mezzo forte

mf

medium loud

mezzo piano

mp

medium soft

diminuendo

getting softer

fortissimo

ff

very loud

piano

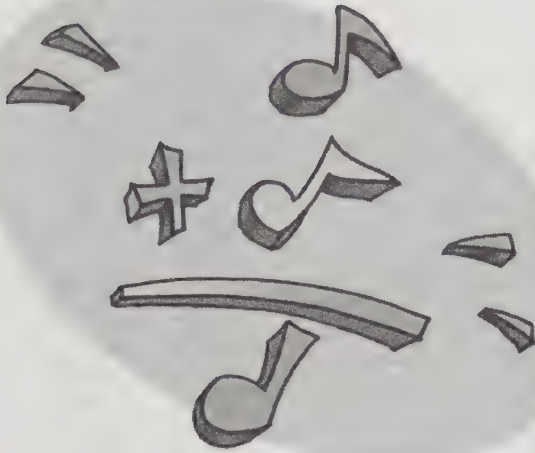
p

soft

crescendo

getting louder

GRADES: 3-8



During this hands-on rhythm activity, students wonder if they're in music class or math class. Just tell them it's really math (addition, subtraction, and fractions) disguised as MUSIC! For many students, the great "ah-hah!" moment arrives when beats, notes, and rests finally make sense. Students say, "**Now** I get it!" - and that's music to our ears!

PREDICT Learner Outcomes:

- identify and perform steady beat
- differentiate between beat and rhythm
- identify, draw, and perform these notes/rests in $\frac{4}{4}$ time: whole, half, quarter, and eighth
- analyze relationships of note/rest values to one another by manipulating folded paper
- analyze note/rest proportions

PREPARE Materials:

- reproduce MUSIC IS MATH student copies, p. 21
- reproduce MUSICIANS ARE MATHEMATICIANS student copies, p. 27
- obtain pencils
- (optional) teacher visual aids: on four sheets of contrasting color paper, reproduce page p. 22; cut apart pieces; retain pieces of one color for one note value only; attach to magnetic pieces of same dimensions; magnetic board
- (optional) student manipulatives: on color card stock or construction paper, reproduce pages 23-26 (one color page yields pieces of one note value for 16 students); laminate entire page; cut apart pieces; assemble in small, plastic bags, like this:

whole note/rest – 1 blue piece

half note/rest – 2 pink pieces

quarter note/rest – 4 white pieces

eighth note/rest – 4 yellow pieces of individual eighth notes, plus
4 yellow pieces of beamed eighth notes

(Teacher resource stores carry color-coded blocks, proportionately sized for demonstrating fractions.)

PRESENT Instruction:

(This math activity includes notes/rests divisible by 2, 4, and 8. It does not include the dotted half note, as it is divisible by 3. However, it is easily learned in context with the other note/rest values presented in this activity.)

1. Distribute MUSIC IS MATH pages and pencils. It is helpful to model this activity by completing each step along with students.
2. Explain that in a song, the beat is the steady pulse you can tap your foot to, and the rhythm is the long and short sounds of the words. (Once, a student helped clarify the difference between beat and rhythm with this fun fact: “The beat is what you *drum*, and the rhythm is what you *hum*!”) To demonstrate this, invite half of student group to repeatedly tap a steady heartbeat, while other half claps the rhythm of the words to a favorite song. Switch.
3. In the section marked “whole”, on “Music is Math” page, invite students to trace one whole note above the first heartbeat. While chanting, “ta-ah-ah-ah,” clap the first beat of the whole note, then pulse the clasped hands for remaining three beats. Trace whole rest. While whispering, “rest-rest-rest-rest,” pull hands apart for four beats. The **whole note/rest** lasts as long as the a **whole page** with four beats.

(Optional: Display blue magnetic piece to visually represent the whole note/rest value. Students display blue piece from own pack.)

4. Instruct students to fold the page in half, crosswise (“hamburger” fold, not “hot dog” fold). Invite shared thinking with this statement: “Please predict the number of heart beats that appear in each section of the folded page.” By mentally unfolding page, students will visualize the fold line dividing the page into two halves. They will predict the number 2.
5. Unfold the page, and discover that the fold line creates two **half pages** that together equal one **whole page** in the same way that two half notes equal the value of one whole note. In the section marked “half,” trace one half note over the first heart beat on each half page. While chanting “ta-ah,” clap the first beat, and pulse the clasped hands for the second beat. Trace half rests. While whispering, “rest-rest,” pull hands apart for two beats. The **half note/rest** lasts as long as a **half page** with two beats.

(Optional: Display two, pink magnetic pieces directly above blue piece to visually represent proportion of whole values to half values. Students display pink pieces from own pack.)

6. Refold page in half, then fold in half, crosswise, again. Repeat the prediction strategy.
7. Unfold, and discover that the fold line creates four **quarter pages** that together equal one **whole page** in the same way that four quarter notes equal the value of one whole note. Trace quarter notes. While chanting, “ta,” clap each beat. Trace quarter rests. While whispering, “rest,” pull hands apart for each beat. The **quarter note/rest** lasts as long as a **quarter page** with one beat.

6. MUSIC IS MATH Cont.

(Optional: Display four, white magnetic pieces directly above pink and blue pieces to visually represent the proportions of whole and half values to quarter values. Students display white pieces from own pack.)

8. Refold page two times as before, then fold in half, crosswise, again. Repeat prediction strategy. By mentally unfolding page, students will visualize the fold line dividing each heart beat into two halves. After some grousing, they will predict eight *half* heart beats.

9. Repeat Step 7, discovering that the fold line creates eight **eighth pages** that together equal one **whole page** in the same way that eight eighth notes equal the value of one whole note. Trace eighth notes. For every beat, clap two equal sounds, and chant, "tee-tee." Trace eighth rests. While whispering, "short-rest," pull hands apart two times for each beat. The **eighth note/rest** lasts as long as an **eighth page** with a half-beat.

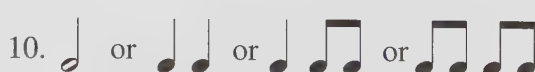
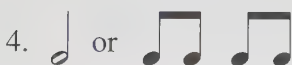
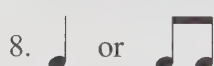
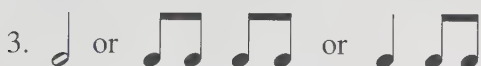
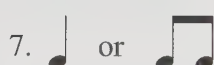
(Optional: Display eight, yellow magnetic pieces directly above white, pink, and blue pieces to visually represent proportions of whole, half, and quarter values to eighth values. Students display yellow pieces from own pack.)

10. Now, it's time to put knowledge to work. Facilitate a brief round of "brain drain" by challenging students' mental math skills at solving simple equations:

I am a half note. How many quarter notes equal one of me?
I am an eighth note. How many of me equals one whole note?
Create more:

11. Distribute MUSICIANS ARE MATHEMATICIANS pages and pencils. Solve Part A together or independently.

Answers to Part A :

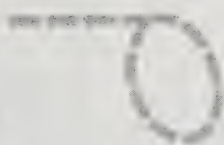


For Part B, invite students to create their own subtraction problems. Problems can be solved as a class, as partners, or in cooperative-learning groups or teams.

whole



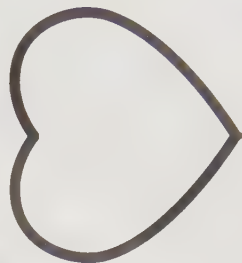
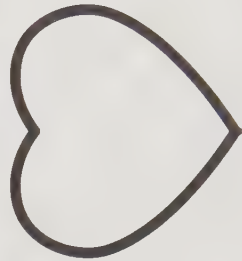
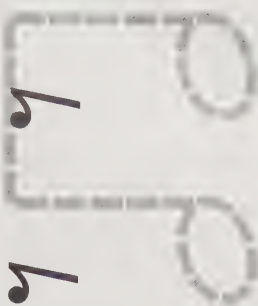
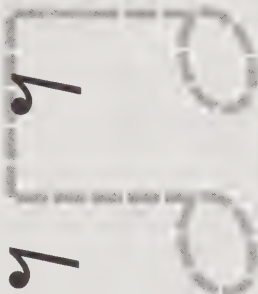
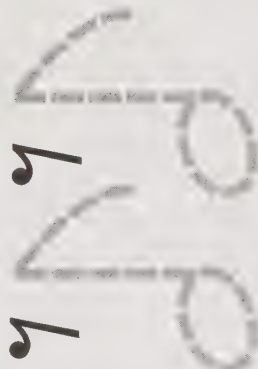
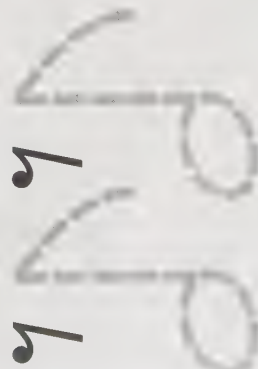
half



quarter



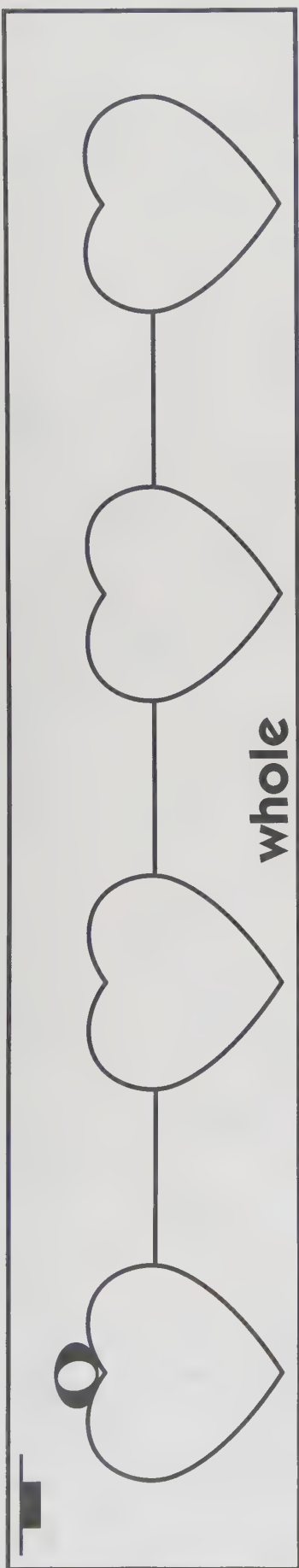
eighth



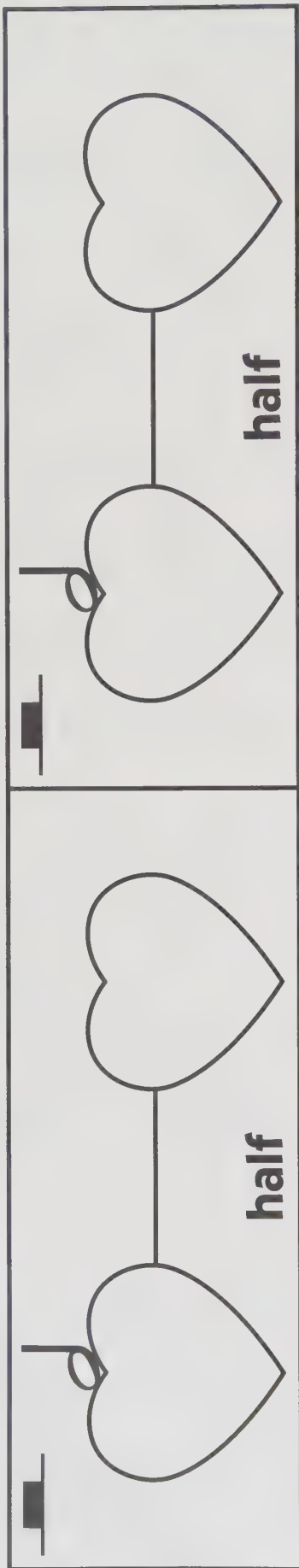
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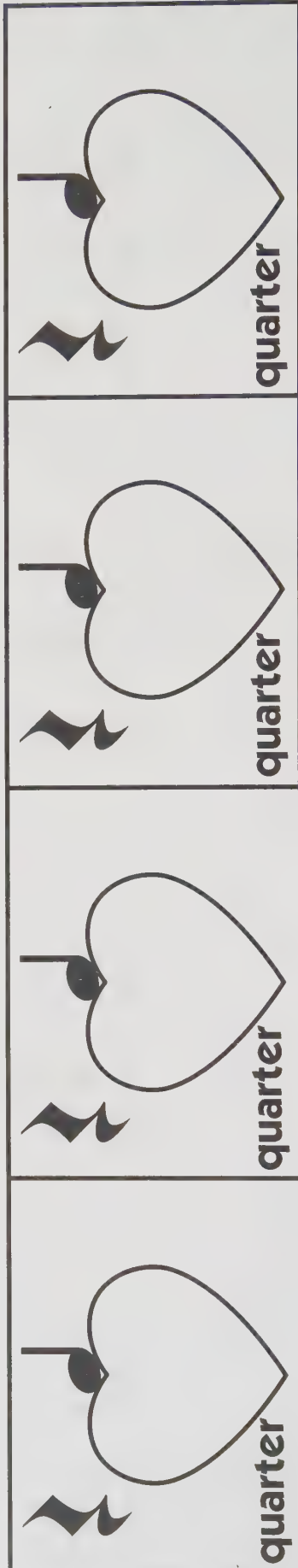
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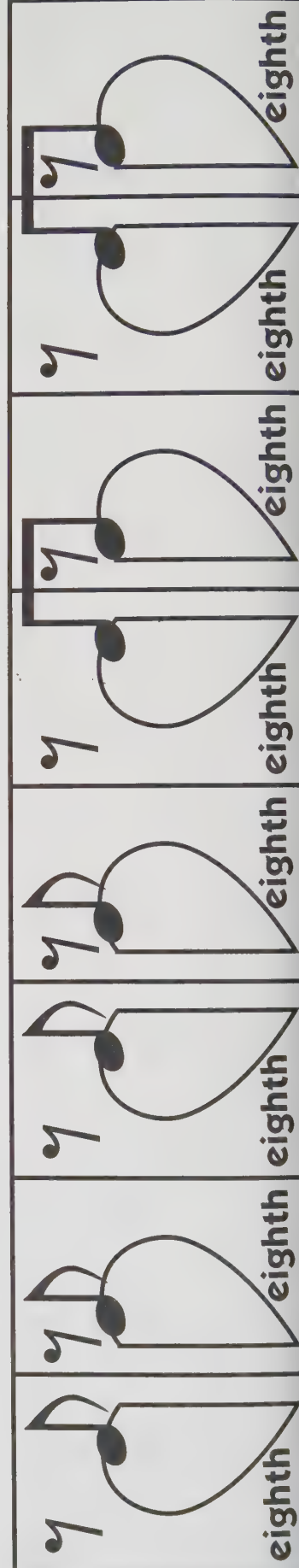
blue



pink




















































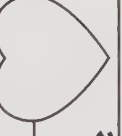
















white

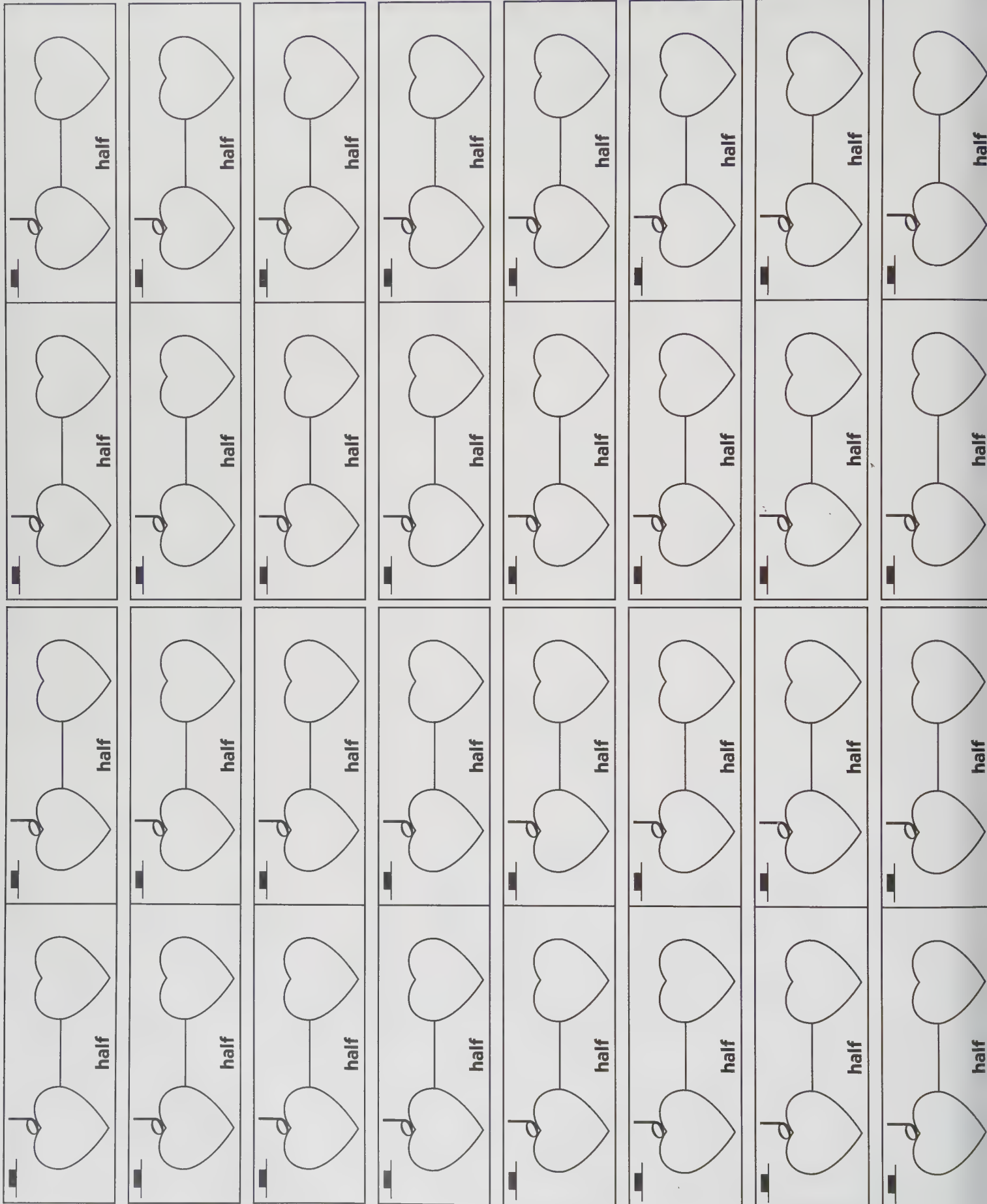


yellow



blue



pink



white



yellow



Permission to photocopy for instructional use only.

NAME: _____ CLASS: _____ DATE: _____




- A** **DIRECTIONS:** Solve these addition problems with music notes.
*Some problems can have more than one answer.

Example:



1.  +  = 

6.  + _____ = 





2.   +   = _____




7.   + _____ = 



3.  +  = _____

8.  + _____ = 

4.  +   = _____

9.   +   + _____ = 

5.  +  +  = _____

10.  + _____ = 

- B** **DIRECTIONS:** Create and solve subtraction problems with music notes.

Example:

1.  -  = 

6. _____

2. _____

7. _____

3. _____

8. _____

4. _____

9. _____

5. _____

10. _____

*Answers on page 20.

7. THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE TRUTH

GRADES: 4-8



Beethoven is alive and well!? After your students have played this game of truths and lies about the life of Ludwig van Beethoven, invite them to select a new composer, and research biographical information for a whole new game. You'll want your camera for this one!

PREDICT Learner Outcomes:

- dress up in costume and act the character part of three Beethoven's: two "impostors" and one "real"
- detect clues and discover correct identity of Ludwig van Beethoven

PREPARE Materials:

- label and seal **two** *Secret Identity* envelopes which include:
THE TRUTH - Impostor Autobiography, p. 30
NOTHING BUT THE TRUTH - Question Page, p. 34
Parent Note - Impostor Beethoven, p. 35
- label and seal **one** *Secret Identity* envelope which includes:
THE WHOLE TRUTH - Real Autobiography, p. 32
NOTHING BUT THE TRUTH - Question Page, p. 34
Parent Note - Real Beethoven, p. 36
- obtain:
 - three brown wigs, cleaned
 - three lace ascots
 - recording of *Symphony #5-First Movement*
 - pencils
- label three identification cards: Beethoven #1, Beethoven #2, Beethoven #3
- reproduce NOTHING BUT THE TRUTH - Question Page, p. 34, for students

PRESENT Instruction:

1. In order to allow ample time for preparation, a week before the game, select three students to act the part of three Beethovens - two "impostors" and one "real." Because these parts require extra work, choose individuals who desire an accelerated learning challenge. Distribute the *Secret Identity* envelopes to actors.
2. For homework, the real Beethoven reads THE WHOLE TRUTH - Real Autobiography, and completes NOTHING BUT THE TRUTH - Question Page. **All** answers are found in the real autobiography. The two impostors read THE TRUTH - Impostor Autobiography, which does **not** contain all the answers to the Question Page. The impostors, therefore, must research the answers, or make up believable answers, complete the Question Page, and prepare to deliver those answers in a convincing manner during the game. Cleverly contrived or humorous answers are definitely allowed! Actors may bring the completed NOTHING BUT THE TRUTH - Question Page from which to read their answers during the game, or they may memorize their answers.

7. THE TRUTH, THE WHOLE TRUTH AND NOTHING BUT THE TRUTH Cont.

3. On the day of the game, the three Beethovens, costumed in wigs, ascots, and coats, face the remaining students. Label their places with the three identification cards: Beethoven #1, Beethoven #2, and Beethoven #3.
 4. Remaining students are divided into two, competing panels, A and B. Distribute NOTHING BUT THE TRUTH- Question Pages and pencils to panelists.
 5. Explain the object of the game: to discover the identity of the real Beethoven through questions and answers. Panel with highest number of votes for the real Beethoven, wins. The actor with highest number of votes is the winning Beethoven, even if it is an impostor!
 6. The three actors take turns introducing themselves. #1: "My name is Ludwig van Beethoven." #2: "No, **my** name is Ludwig van Beethoven." #3: "No! **My** name is Ludwig van Beethoven!"
 7. While *Symphony #5* plays softly in the background, read aloud THE TRUTH- Impostor Autobiography.
 8. First student on Panel A addresses one of the Beethovens by announcing the number, ex. "Beethoven Number 3," and then asks a question from the Question Page. Beethoven #3 answers. Panelists may take notes on their Question Pages. Then, first student on Panel B asks a question. Panels alternately ask questions.
- Note:** It is important for panelists to ask the *same* questions to more than one Beethoven, so that different answers can be compared. It is equally important for panelists to pay attention to all questions and answers, in order to avoid repeating a question to a Beethoven who already answered it.
9. The game continues in this fashion, until all panelists have asked a question. (If time allows, a second round of questions may begin.)
 10. Allow a couple minutes for each panel to collaborate over clues they discovered about each actor's identity. It is not recommended that panelists reach consensus, as they vote independently, not as an entire panel.
 11. Before voting, invite panelists to applaud vigorously for all three actors. Announce each Beethoven, and request a show of hands for the vote. Record the number of votes for each Beethoven, for each panel.
 12. And now for the moment of truth! If actors are seated, ask: "Will the *real* Ludwig van Beethoven please stand up?" Or, if actors are standing, "Will the *real* Ludwig van Beethoven please step forward?" The real Beethoven reveals his/her true identity with more applause.
 13. The winning panel scores the highest number of votes for the real Beethoven. The winning Beethoven receives the highest number of votes. Prizes may be awarded such as stickers, stamps, candy, musical choice day, etc. If a whole-class prize is desired, at the start of the game, simply designate the number of votes that the class must score for the real Beethoven.
 14. Although students learn about Beethoven's life in a fun way, it is very important to clarify the true events of his life, by distinguishing fact from fiction. This can be accomplished with a brief review during the next lesson.

IMPOSTER AUTOBIOGRAPHY



Ludwig van Beethoven, 1770-1827
Germany

My name is Ludwig van Beethoven. I was born on December 16, 1770, in the little attic of a tiny house in Bonn, Germany. Bonn is located on the Rhine River, so I was close to water and nature, where I learned to love the outdoors.

I was named after my grandfather, Ludwig, who became my best friend in my early childhood. My father, Johann, was a singer who did not take care of our family, as he spent his money on drinking. It hurt our family very much.

When I was born, Wolfgang Amadeus Mozart was 14 years old. He was already famous as a prodigy. He performed concerts on the clavichord and harpsichord. My father wanted me to earn money by performing concerts like Mozart, and so he gave me music lessons almost as soon as I could walk!

My father taught me to play the piano and violin. He was very strict, and stood over me for hours while I practiced. Even though he was so harsh, I learned to love music.

By age seven, I was playing piano and violin concerts in Holland. At age 11, I became the court organist in Bonn. In my spare time, I loved to compose music for both piano and symphony orchestra. At age 13, I had my first compositions published. I was already recognized as a musical genius.

At age 16, I went to Vienna, Austria, to study music with the great Mozart. At our first lesson, he played a short, musical theme on the piano, and asked me to improvise on it. I improvised, and he clapped for me.

IMPOSTER AUTOBIOGRAPHY Cont.

I grew to love nature more and more. I took long walks in the country, where melodies played in my mind each time I heard a breeze rustle leaves on the trees, or ripples of water lap along a grassy bank. Some of my best symphonies were created in my mind's ear while I was outdoors. I composed my Symphony #6, *The Pastoral*, in honor of nature.

At age 18, I took music lessons from another famous composer, Joseph Haydn, and began playing for the wealthy people of Vienna. Even though my music was well liked, and I was well paid, people criticized me for my personality. I often threw public temper tantrums.

Perhaps I was rebellious. I was born poor, and I resented others who were born into rich families. I didn't like to wear my hair and clothes the way others wanted me to. Music was the only thing that mattered to me.

At age 28, I noticed that sounds gradually became softer and softer. What was happening? The doctor said I was losing my sense of hearing. There was nothing that could be done for me. I tried to hide it, but the less I heard, the louder I talked, and the louder I played the piano. I became discouraged, and I fled to a village to live alone. By the time I was age 30, I could not hear anything at all. I became very angry and sad. But I learned something very important: music can be heard with the "inside ear" when the "outside ear" no longer works.

When I conducted my last symphony, Symphony #9 (the last movement is called *Ode To Joy*), the orchestra played wonderfully, yet I could not hear a note of it. There was thunderous applause, and one of the musicians turned me around to face the clapping audience. Tears of joy filled my eyes, for I could see hope in their happy faces. It was then that I knew my music would be loved and live on, long after me.

During my lifetime, I composed 138 musical works. At age 56, after becoming sick with pneumonia, I passed away on March 26, 1827.

REAL AUTOBIOGRAPHY

Ludwig van Beethoven, 1770-1827
Germany

My name is Ludwig van Beethoven. I was born on December 16, 1770, in the little attic of a tiny house in Bonn, Germany. Bonn is located on the Rhine River, so I was close to water and nature, where I learned to love the outdoors. I always believed that Nature is the true source of music.

My family consisted of my mother, father, and two brothers, Carl and Johann. I was named after my grandfather, Ludwig, who was my best friend in my early childhood. My father, Johann, was a singer who did not take care of our family, as he spent his money on drinking. It hurt our family very much.

In Austria, Wolfgang Amadeus Mozart was 14 years old when I was born. He was already famous as a prodigy throughout Europe. (A prodigy is a child genius.) Mozart performed on the clavichord (the grandparent of the piano which has quills to pluck the strings), and the harpsichord (the parent of the piano which has brass tangents to strike the strings). Inspired by young Mozart's success, my father gave me music lessons almost as soon as I could walk! He discovered that I was a prodigy. Since our family was poor, he thought that I could earn money by playing concerts just like Mozart.

My father taught me to play the piano and violin. He was very strict, and stood over me for hours at a time while I practiced. I didn't have time to play with friends. It's amazing that I grew to love music so much in spite of my father's harshness.

By age seven, I was playing violin and piano concerts in Holland. At age 11, I became the court organist in Bonn. I was even invited to conduct the court orchestra when the regular conductor was absent. In my spare time, I loved to compose music for both piano and symphony orchestra. At age 13, I had my first compositions published. That made me very proud of my efforts, because people could purchase and perform my music.

REAL AUTOBIOGRAPHY Cont.

At age 16, I went to Vienna, Austria (the musical center of Europe), to study music with Mozart. I was very nervous to play for the great master, and so I thought I would impress him by playing some of his own piano pieces. Much to my disappointment, he yawned as I played! He was bored at hearing his own, familiar music, and wanted to hear something new. So, Mozart played a musical theme for me, and asked me to improvise on it. To improvise is to make up music right on the spot. When I improvised the music, Mozart then clapped for me, and said, "This young man will make a great noise in the world someday."

I grew to love nature more and more. I took long walks in the country, where melodies played in my mind each time I heard a breeze rustle leaves on the trees, or ripples of water lap along a grassy bank. Some of my best symphonies were created in my mind's ear while I was outdoors. I composed my Symphony #6 in honor of nature. I titled it, *The Pastoral*. Pastoral refers to nature, country folk, or shepherds.

At age 18, I took music lessons from another famous composer, Joseph Haydn, and began playing for the wealthy people of Vienna. Even though my music was well liked, and I was well-paid, people criticized me for my personality. I was rude, obnoxious, and too self-confident. I had poor personal hygiene, and often threw public temper tantrums.

Perhaps I was rebellious. I was born poor, and I resented others who were born into rich families. Although it was the custom to wear one's hair under a neatly powdered wig, I chose to wear my hair as it was, ragged - often never washed or combed. My appearance didn't matter to me. Music was the only thing that mattered.

At age 28, I noticed that sounds gradually became softer and softer. What was happening? The doctor said I was losing my sense of hearing. There was nothing that could be done for me. I tried to hide it, but the less I heard, the louder I talked, and the louder I played the piano. When I composed at the piano, I never bothered to fix broken strings, because I couldn't hear them anyway. People thought I was ignoring them whenever they spoke to me. I became discouraged, and fled to a village to live alone. I never married. I had no children.

By the time I was age 30, I could not hear anything at all. I became very angry and sad. Fortunately, the two loves of my life, music and nature, kept me going. During my long walks in the woods, I took along my sketch book, and wrote the music that filled my mind and heart. I learned something very important: music can be heard with the "inside ear" when the "outside ear" no longer works.

When I conducted my last symphony, Symphony #9 (the last movement is called *Ode To Joy*), the orchestra played wonderfully, yet I could not hear a note of it. There was thunderous applause, and one of the musicians turned me around to face the clapping audience. Tears of joy filled my eyes, for I could see hope in their happy faces. It was then that I knew my music would be loved and live on, long after me.

During my lifetime, I composed 138 musical works. At age 56, after becoming sick with pneumonia, I passed away on March 26, 1827.

NAME: _____ CLASS: _____ DATE: _____

QUESTION PAGE

Ludwig van Beethoven, 1770-1827
Germany

1. What did you believe was the true source of music?
2. How many brothers and sisters did you have?
3. What is a *clavichord*?
4. What is a *harpsichord*?
5. What is a *prodigy*?
6. When you were a young boy, why didn't you play with friends?
7. At age 11, what special job did you do for the court orchestra?
8. What was Mozart's first reaction when you played for him?
9. What does *improvise* mean?
10. In your day, what was the usual way for people to wear their hair?
11. What does *pastoral* mean?
12. What were the two loves of your life?
13. Why did people criticize your personality?
14. How did your hearing affect your music?
15. Why didn't you fix broken strings on your piano?
16. Did you get married? Did you have any children?
17. What is the last movement of Symphony #9 called?

NAME: _____ CLASS: _____ DATE: _____



Ludwig van Beethoven, 1770-1827
Germany

Dear Music Parent/Guardian:

Your child has been selected to play the part of the great composer, Ludwig van Beethoven, in an enjoyable game of truths and lies. The game is titled, "The Truth, The Whole Truth, and Nothing But The Truth." Throughout this activity, students will learn about Beethoven's life.

Three students will be costumed as Beethoven. Two students will be impostors, and one child will be the real Beethoven. Your child is to play the part of an IMPOSTOR Beethoven.

At home, your child should read the enclosed autobiographical story of Beethoven's life, titled, THE TRUTH - Impostor Autobiography. Then, after reading the story, he/she should answer questions on the page titled, "NOTHING BUT THE TRUTH." However, none of the answers are found in the story. Therefore, the impostors should research, or, based on story context, make up believable answers. Answers may be written on the question page. Cleverly contrived and humorous answers are definitely allowed! Your child should then rehearse the answers, so that he/she appears to be "telling the truth" with confidence throughout the game. Your child may choose to use the question page for reference during the game, or memorize his/her answers.

The real Beethoven is preparing for the role with a longer autobiographical story which contains **all** the answers to the question page. During the game, the real fun begins when the impostors act so much like the real Beethoven, that it becomes difficult to determine which of the three actors is the real Beethoven!

Through a question/answer session, two competing panels of students discover clues about each actor's true identity. After students vote for the real Beethoven, the actors' true identities are revealed. The winning panel scores the largest number of votes for the real Beethoven. The winning Beethoven receives the largest number of votes.

Sound like fun? It really is! With your help, your child will play his/her part with confidence. Wigs and lace ascots are available for the actors. To complete the costume, your child should bring a sport coat or blazer to the game. Thank you in advance for your help and cooperation. The date of our game is: _____.

Sincerely,

NAME: _____ CLASS: _____ DATE: _____



Ludwig van Beethoven, 1770-1827
Germany

Dear Music Parent/Guardian:

Your child has been selected to play the part of the great composer, Ludwig van Beethoven, in an enjoyable game of truths and lies. The game is titled, "The Truth, The Whole Truth, and Nothing But The Truth." Throughout this activity, students will learn about Beethoven's life.

Three students will be costumed as Beethoven. Two students will be impostors, and one child will be the real Beethoven. Your child is to play the part of the REAL Beethoven.

At home, your child should read the enclosed autobiographical story of Beethoven's life, titled, THE WHOLE TRUTH - Real Autobiography. Then, after reading the story, he/she should answer questions on the page titled, "NOTHING BUT THE TRUTH." All of the answers are found right in the story, and may be written on the question page. Your child should then rehearse the answers, so that he/she "tells the truth" with confidence throughout the game. Your child may choose to use the question page for reference during the game, or memorize the answers.

The other two students, impostors, are preparing for their roles with a shorter autobiographical story which does not contain the answers to the question page. Therefore, the impostors will research, or make up believable answers to the same questions, and rehearse those answers in a convincing manner. The impostors should appear to be "telling the truth" throughout the game. During the game, the real fun begins when the impostors act so much like the real Beethoven, that it becomes difficult to determine which of the three actors is the real Beethoven!

Through a question/answer session, two, competing panels of students discover clues about each actor's true identity. After students vote for the real Beethoven, the actors' true identities are revealed. The winning panel scores the largest number of votes for the real Beethoven. The winning Beethoven receives the largest number of votes.

Sound like fun? It really is! With your help, your child will play his/her part with confidence. Wigs and lace ascots are available for the actors. To complete the costume, your child should bring a sport coat or blazer to the game. Thank you in advance for your help and cooperation. The date of our game is: _____.

Sincerely,

GRADES: 4-8



Everyone loves to play the game, “Charades”, and instead of acting out names, places, or titles, players in **MUSICAL CHARADES** act out basic elements of music: tempo, rhythm, melody, dynamics, harmony, and tone color, in cooperative-learning groups. Kids have creative fun being composers and performers while learning or reviewing the elements of music.

PREDICT Learner Outcomes:

- compose and perform a sound sample which expresses a musical element
- identify musical elements from performance clues
- collaborate in six cooperative-learning groups

PREPARE Materials:

- reproduce p. 39-45, and construct **ELEMENTS OF MUSIC** poster, including six musical elements labels
- reproduce same six labels for use as six player cards, p. 39-45, fold in quarters, and put in hat or other container
- (optional) obtain various rhythm and melody instruments for whole class

PRESENT Instruction:

(If desired, game may be played with fewer musical elements. Adapt by using fewer player cards and larger cooperative-learning groups, or by reproducing more than one of each desired player card.)

1. Display **ELEMENTS OF MUSIC** poster. Briefly describe each element, citing specific, musical examples.
2. Explain to students that each cooperative-learning group will “act out” a musical element by performing an original, composed sound sample that emphasizes that element. The object of the game is for students to correctly identify the musical element in as few answers as possible. Both correct and incorrect answers are recorded as points. Designate a whole-class score in order to earn a prize. For example, class must achieve **12 points or less**, to win (in other words, each element must be correctly identified in an average of two answers or less.) Prizes can be stickers, stamps, candy, musical choice day, etc. For additional motivation, award an extra prize to the class that achieves the lowest score of all the classes in that grade.
3. Arrange class into six cooperative-learning groups (groups need not have equal number of members). Designate one delegate for each group.
4. If possible, allow groups to convene in separate locations.

5. Each delegate pulls one folded player card from hat to share with group. The musical element shown on card is the element to be acted out. Delegates deposit cards back into hat.

Note: A penalty of two points is automatically added to class score if a card is shared with other group members before it has been acted out.

6. Designate a time limit for groups to compose their sound samples. Students may use body percussion, hums, whistles, growls, singing or chanting voices, and more! They must use their imaginations. (Optional - students may compose their sound samples with actual rhythm and melody instruments, if there are enough for all.)

Note: Remind students that their sound sample should **emphasize** or **exaggerate** the musical element they are acting out, or else their performance could be misleading. For example, if a group whose card shows "Tempo", performs a beat that gradually becomes not only faster, but also louder, students might inadvertently guess "Dynamics", instead of "Tempo."

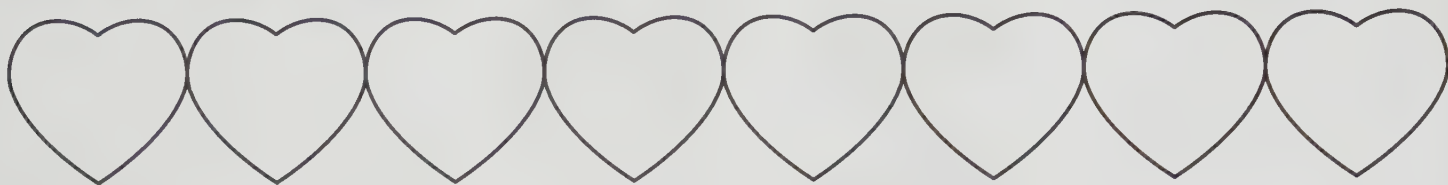
7. At end of time limit, reconvene as a whole class, and divide class into two large teams, Team A and Team B, each consisting of three cooperative-learning groups.
8. Team A sends one group to the front of class to act out their musical element for Team B.
9. When performance is finished, each student on Team B, in turn, guesses the musical element that was acted out. The majority response is the Team B answer. If answer is correct, a point is recorded. If incorrect, a point is still recorded, and Team B guesses again, until majority response is correct answer. Be sure to record a point for **each team response**. If team response is tied, and the correct answer **is** one of the responses, it is counted as a correct answer.
10. Now Team B sends one group to the front of class to act out their musical element for Team A.
11. Game continues in this fashion, until all cooperative-learning groups have acted out their musical element.
12. Tally points from both teams, and determine eligibility for prizes.

THIS IS A
MEMBER OF

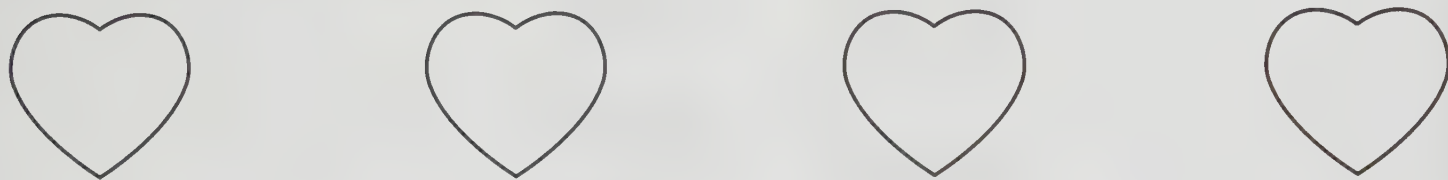
TEMPO

speed of the beat

fast beat: *allegro*



slow beat: *largo*



beat getting faster: *accelerando*



beat getting slower: *ritardando*



RHYTHM

**long and short
sounds and silences**

long sounds:



short sounds:



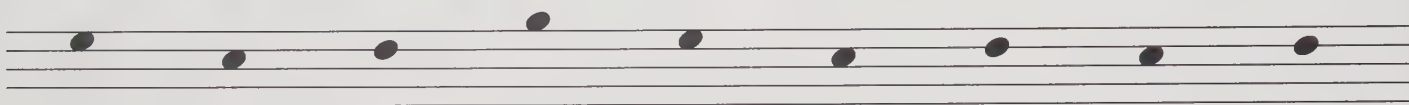
long and short sounds:



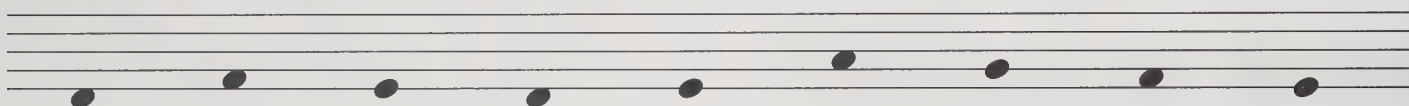
MELODY

high and low pitches
that make a tune

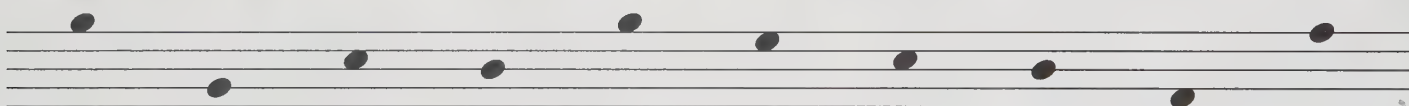
high pitches:



low pitches:



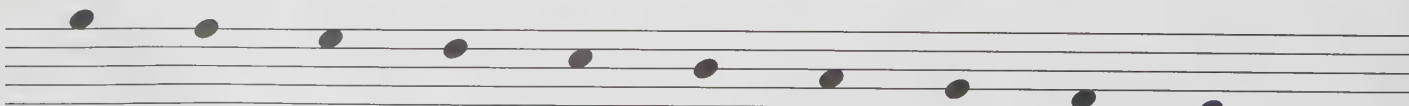
high and low pitches:



low to high pitches:



high to low pitches:



DYNAMICS

loud and soft sounds

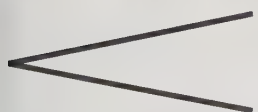
loud sounds:

f (forte) = loud

soft sounds:

p (piano) = soft

sounds getting louder:

 (*crescendo*) = getting louder

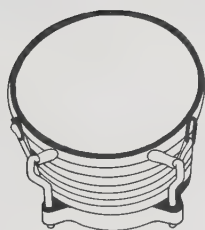
sounds getting softer:

 (*diminuendo*) = getting softer

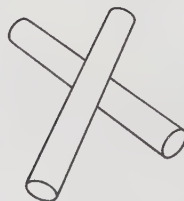
TONE COLOR

**(timbre) - the kind
of sound an instrument or
voice makes**

thump



click



rattle



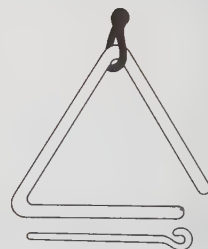
jingle



whoosh



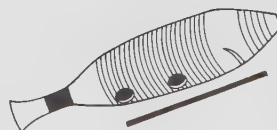
ring



plunk



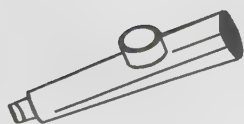
scrape



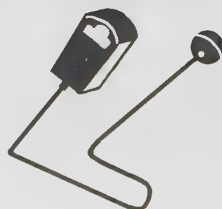
toot



buzz



whir



voice



HARMONY

**two or more
sounds together**

chords:

(stacks of sound)



(broken stacks)



polyphony, canons, fugues:

(weaves of sound)



ostinato:

(repeated pattern of sound)

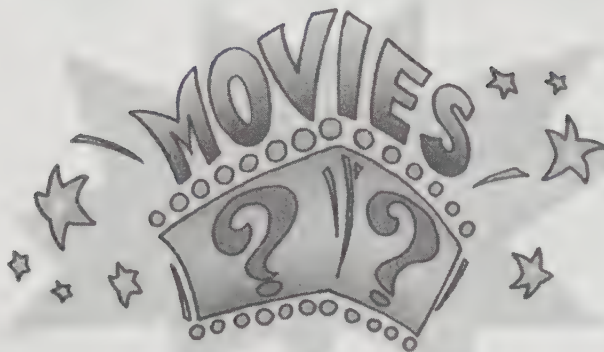


counter melodies:

(partner tunes)



GRADES: 4-12



The most popular form of children's entertainment today is videos. Why not seize the "teachable moment" by using a favorite, award-winning video as a teaching tool to capture students' attention, and explore symphonic music composed especially for motion picture?

PREDICT Learner Outcomes:

- describe *who, what, when, where, why* in movie scenes
- describe elements of music - tone color, melody, rhythm, tempo, dynamics, harmony, expression
- investigate clues, collect data, draw conclusions, and reach consensus
- match movie scenes with corresponding musical themes in cooperative-learning group "teams"

PREPARE Materials:

- obtain:
 - motion picture video, cued up to selected, first scene (excellent choices include any of the Steven Spielberg/John Williams' films)
 - sound track CD
 - VCR/TV
 - pencils
- ahead of time, view video, and select six contrasting movie scenes with music (1-3 minutes each); record VCR counter numbers at start and finish of each scene
- number each of the six musical themes that correspond with the six movie scenes in random order from 1-6
- fill in movie and scene titles, and reproduce VIDEO CLUES student copies, p.49 (titles are on CD)
- fill in movie title and composer, and reproduce AUDIO CLUES: Musical Themes #1-#6, p.50-55, collate, and staple together into packs, one pack per student (if possible, use a separate color sheet for each Musical Theme to differentiate)
- fill in movie and scene titles, and composer, and reproduce CONSENSUS REPORT page, **one copy for each cooperative-learning group**, p.56
- (optional) reproduce REFLECTION student copies, p.57

PRESENT Instruction:

Allow a minimum of three lessons to complete this movie music activity.

Lesson 1:

1. Explain to students that they will be playing a matching game of movie scenes and music. Independently, they will view six, short video clips with **audio turned off**, and record *who, what, when, where, and why* clues. Next, they will listen to the six musical themes from the sound track that correspond with the six movie scenes, in random order, and collect more data. Then, in cooperative-learning group "teams" of three students each, they will collaborate to draw conclusions that support the match-up of each movie scene with its respective musical theme, by reaching consensus.

Scoring: There are two scores that students can achieve in order to earn prizes: whole-class score, and individual team score. Determine whole-class score for prize. (Multiply number of teams by 6 scenes. Example: for a class arranged into 8 teams, the number is 48.) Subtract 5 points to allow for error. Resulting number is the score whole class must achieve for whole-class prize - **43 points**. Prizes can be stickers, stamps, candy, musical choice day, etc.

An individual team must achieve a perfect score of **6 points** in order to earn an extra prize. (If whole class achieves 43 points, then **all** students are eligible for the whole-class prize, even students whose individual teams achieved fewer than 6 points; however, only individual teams with 6 points are eligible for extra prize.)

2. Be sure to acknowledge film company, producer, director, and composer.
3. Distribute VIDEO CLUES pages and pencils.
4. Play first scene on VCR with audio turned off. Instruct students to independently scrutinize the drama for clues which will be valuable later for the match-up activity. Students should write short, descriptive phrases which answer these questions on VIDEO CLUES page:

Who is involved in the action? Describe characters.

What action is going on? Describe drama.

When is the action taking place? Describe season of year, time of day, and pace of action.

Where is the action taking place? Describe surroundings.

Why is the action happening? Describe facial expressions, body language, and emotional tone.

While fast-forwarding video to next scene, students record clues on VIDEO CLUES page as data. Discuss clues.

5. Continue activity in same fashion until all six scenes are viewed.

Lesson 2:

1. Distribute AUDIO CLUES: Musical Themes #1-#6 pack and pencils.

Remember, musical themes are randomly numbered #1-#6, so that the order in which they are heard does not match the order in which the six scenes were viewed.

2. Play Musical Theme #1. Instruct students to listen carefully, and independently circle clues on AUDIO CLUES - Musical Theme #1 page. (If desired, cross out numbered clues to be disregarded. In section labeled Tone Color, students can circle specific instruments or groups of instruments.) Discuss clues.
3. Continue activity in same fashion until all six musical themes are heard.

Lesson 3:

1. Arrange students into cooperative-learning group “teams,” of three students each. If class cannot be divided equally by three, adapt with one or two four-member teams. Identify each team with a different letter, or if time allows, teams can identify themselves with novel nick-names. Designate team roles: leader, recorder, and checker. (Teams with four members may share the role of recorder.)
2. Distribute one CONSENSUS REPORT page and pencil per team.
3. Redistribute VIDEO CLUES and AUDIO CLUES pages to all students.
4. If possible, allow teams to convene in separate locations. Goal: at end of designated time limit, team must collaborate to match movie scenes with corresponding musical themes. VIDEO CLUES and AUDIO CLUES provide valuable data. Facilitated by leader, team must reach consensus through discussion. At top of CONSENSUS REPORT page, recorder writes team name, and records all answers.
5. Collect CONSENSUS REPORT pages, and redistribute to checkers from other teams.
6. Reconvene as a whole class.
7. Replay first scene on VCR with audio turned **on**. Announce correct answer: number of musical theme which matches first scene. Check remaining five matches. (It is helpful to post correct answers.) Checkers write total number of correct answers at top of CONSENSUS REPORT page.
8. Tally points from all CONSENSUS REPORT pages. Return pages to original team leaders. Determine eligibility for whole-class prize, and individual team prizes.
9. As an optional closure and assessment activity, invite students to summarize their thoughts and feelings regarding movies and music on the REFLECTION page.

NAME: _____ CLASS: _____ DATE: _____

TITLE OF MOVIE: _____ COMPOSER: _____

Directions: *Look for *who*, *what*, *when*, *where* and *why* clues in each movie scene, and collect data by writing clues in each section.

SCENE: _____

who:
what:
when:
where:
why:
SCENE: _____

who:
what:
when:
where:
why:
SCENE: _____

who:
what:
when:
where:
why:
SCENE: _____

who:
what:
when:
where:
why:
SCENE: _____

who:
what:
when:
where:
why:
SCENE: _____

who:
what:
when:
where:
why:

***Who:** characters **What:** action taking place **When:** season/time/place of action **Where:** place **Why:** reason for action

Directions: Listen for *tone color*, *melody*, *rhythm*, *tempo*, *dynamics*, *harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

NAME: _____

CLASS: _____

DATE: _____

TITLE OF MOVIE: _____

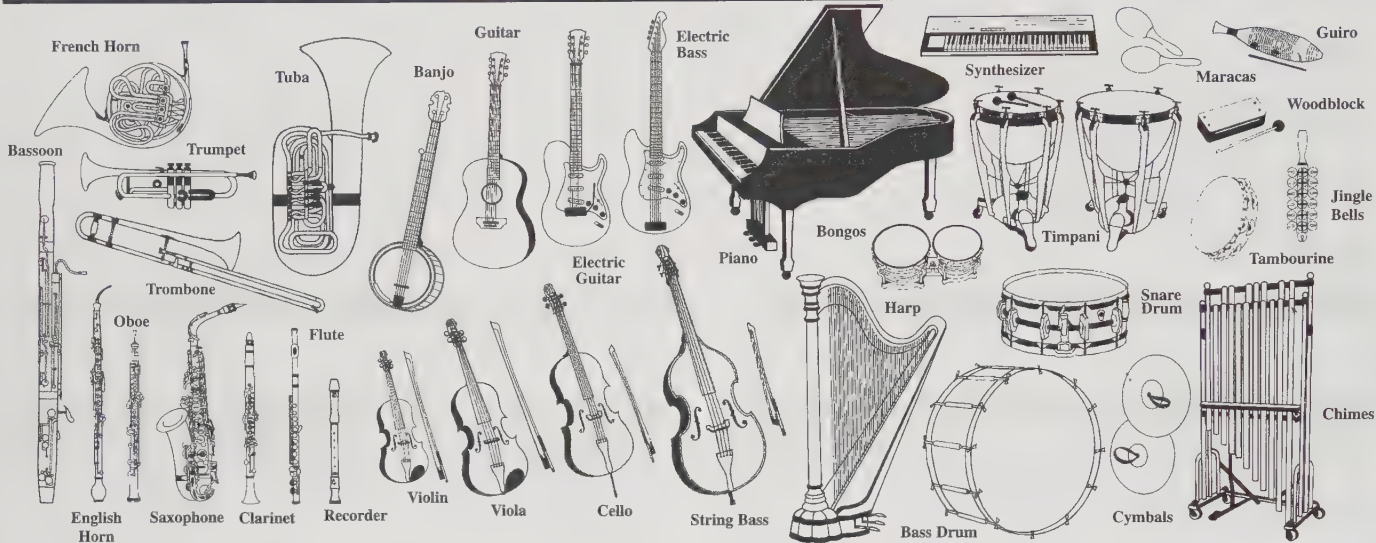
COMPOSER: _____

MUSICAL THEME #1

1. TONE COLOR: instruments

voices

both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*)
getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*)
getting louder (*crescendo*) (*mp-mezzo piano*) getting softer (*diminuendo*)

6. HARMONY:

chords (stacks and broken stacks of sound) ostinato (repeated pattern of sound)
rounds, canons, fugues (weaves of sound) counter melodies (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm
mood is solemn.....I am serious
mood is depressing.....I am sad
mood is thrilling.....I am excited
mood is fun.....I am playful

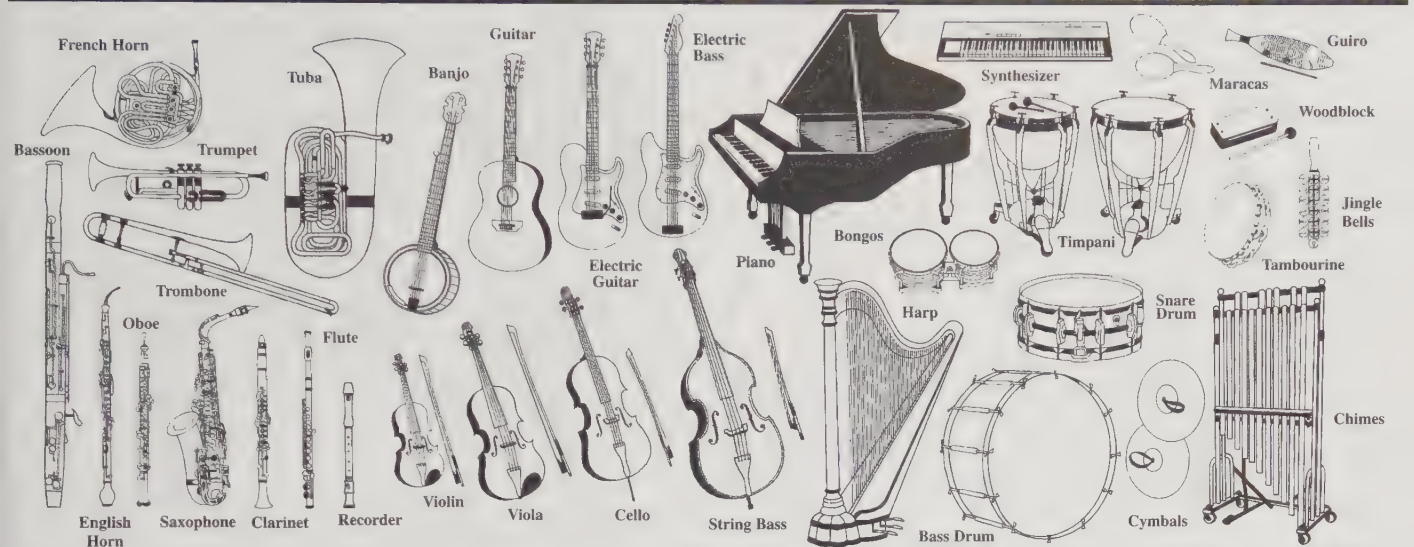
mood is active.....I am lively
mood is joyful.....I am glad
mood is puzzling.....I am curious
mood is scary.....I am frightened

Directions: Listen for *tone color*, *melody*, *rhythm*, *tempo*, *dynamics*, *harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

NAME: _____
CLASS: _____
DATE: _____
TITLE OF MOVIE: _____
COMPOSER: _____

MUSICAL THEME #2

1. TONE COLOR: instruments voices both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*) getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*) (*mp-mezzo piano*) getting louder (*crescendo*) getting softer (*diminuendo*)

6. HARMONY: chords (stacks and broken stacks of sound) ostinato (repeated pattern of sound) rounds, canons, fugues (weaves of sound) counter melodies (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm
mood is solemn.....I am serious
mood is depressing.....I am sad
mood is thrilling.....I am excited
mood is fun.....I am playful

mood is active.....I am lively
mood is joyful.....I am glad
mood is puzzling.....I am curious
mood is scary.....I am frightened

Directions: Listen for *tone color*, *melody*, *rhythm*, *tempo*, *dynamics*, *harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

NAME: _____

CLASS: _____

DATE: _____

TITLE OF MOVIE: _____

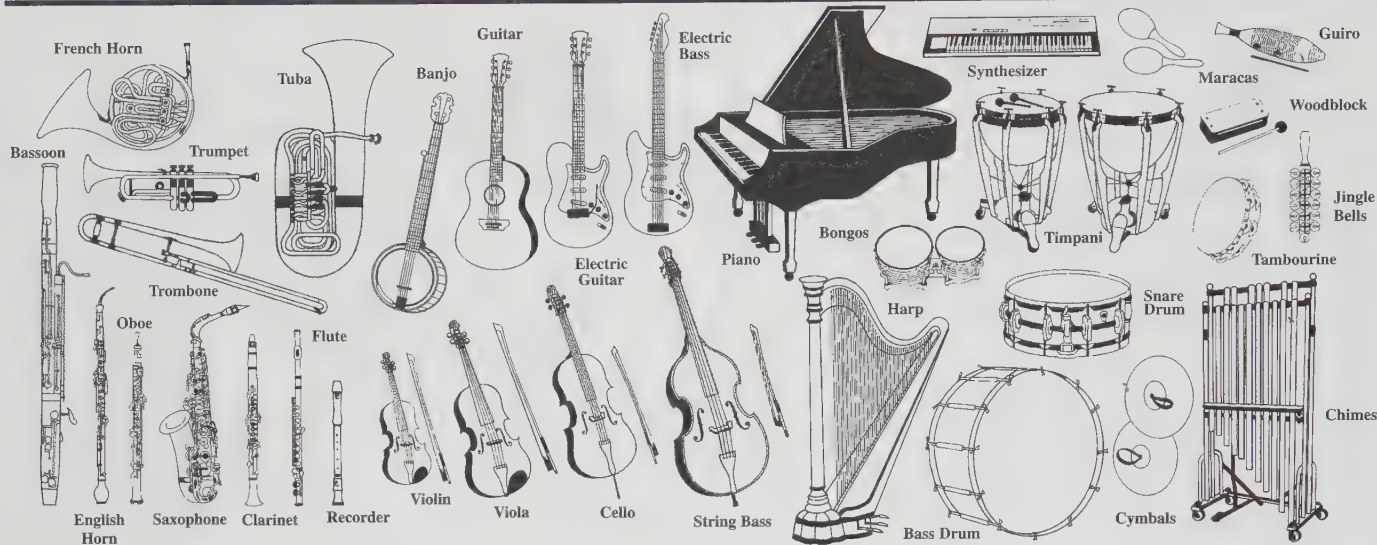
COMPOSER: _____

MUSICAL THEME #3

1. TONE COLOR: instruments

voices

both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*)
getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*)
getting louder (*crescendo*) (*mp-mezzo piano*) getting softer (*diminuendo*)

6. HARMONY:
chords (stacks and broken stacks of sound) **ostinato** (repeated pattern of sound)
rounds, canons, fugues (weaves of sound) **counter melodies** (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm
mood is solemn.....I am serious
mood is depressingI am sad
mood is thrilling.....I am excited
mood is funI am playful

mood is active.....I am lively
mood is joyful.....I am glad
mood is puzzling.....I am curious
mood is scary.....I am frightened

Directions: Listen for *tone color, melody, rhythm, tempo, dynamics, harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

NAME: _____

CLASS: _____

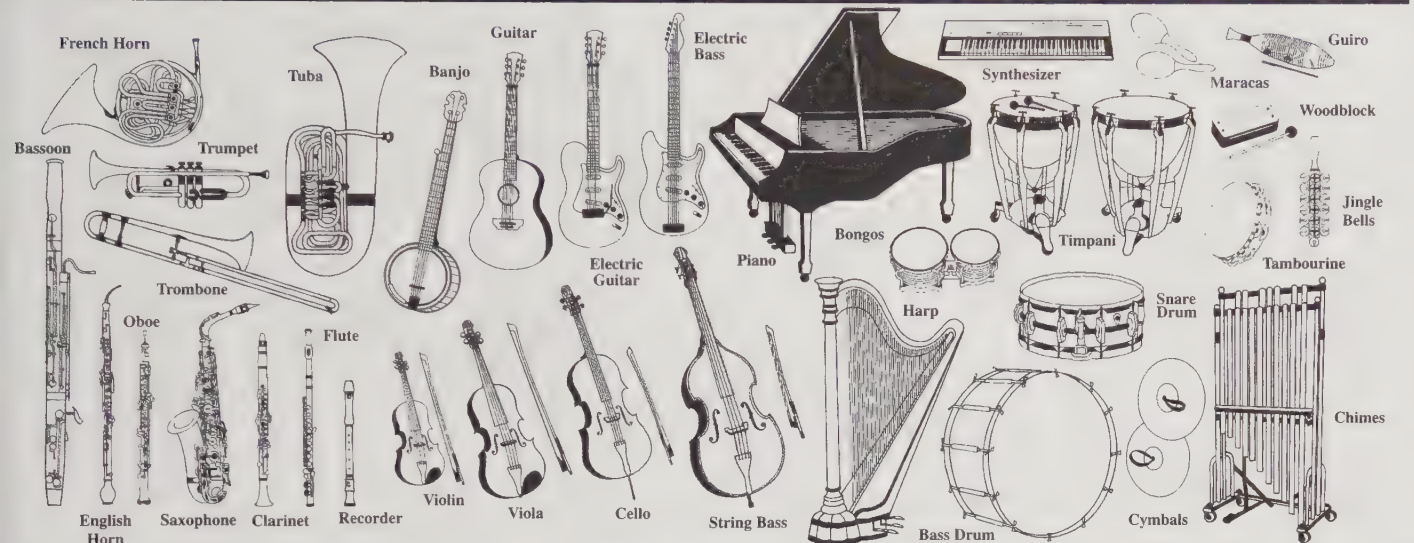
DATE: _____

TITLE OF MOVIE: _____

COMPOSER: _____

MUSICAL THEME #4

1. TONE COLOR: instruments voices both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*) getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*) getting louder (*crescendo*) (*mp-mezzo piano*) getting softer (*diminuendo*)

6. HARMONY: chords (stacks and broken stacks of sound) ostinato (repeated pattern of sound) rounds, canons, fugues (weaves of sound) counter melodies (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm
mood is solemn.....I am serious
mood is depressing.....I am sad
mood is thrilling.....I am excited
mood is fun.....I am playful

mood is active.....I am lively
mood is joyful.....I am glad
mood is puzzling.....I am curious
mood is scary.....I am frightened

Directions: Listen for *tone color*, *melody*, *rhythm*, *tempo*, *dynamics*, *harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

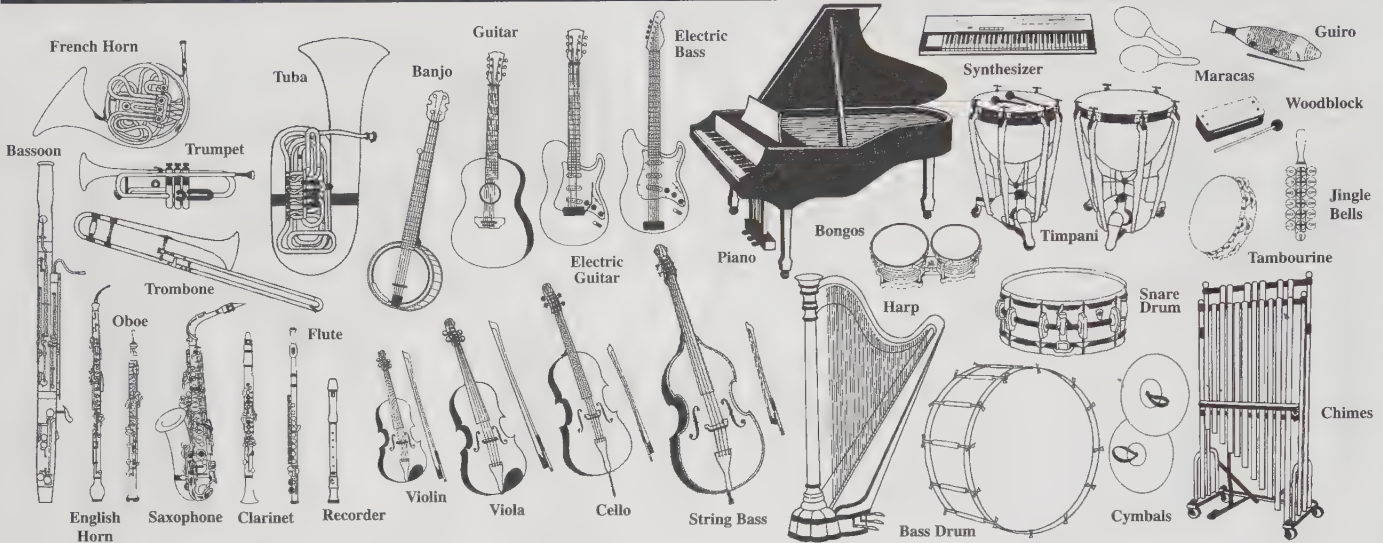
NAME: _____
 CLASS: _____
 DATE: _____
 TITLE OF MOVIE: _____
 COMPOSER: _____

MUSICAL THEME #5

1. TONE COLOR: instruments

voices

both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*)
 getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*)
 (*mp-mezzo piano*)
 getting louder (*crescendo*) getting softer (*diminuendo*)

6. HARMONY:
 chords (stacks and broken stacks of sound) **ostinato** (repeated pattern of sound)
 rounds, canons, fugues (weaves of sound) **counter melodies** (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm
 mood is solemn.....I am serious
 mood is depressing.....I am sad
 mood is thrilling.....I am excited
 mood is fun.....I am playful

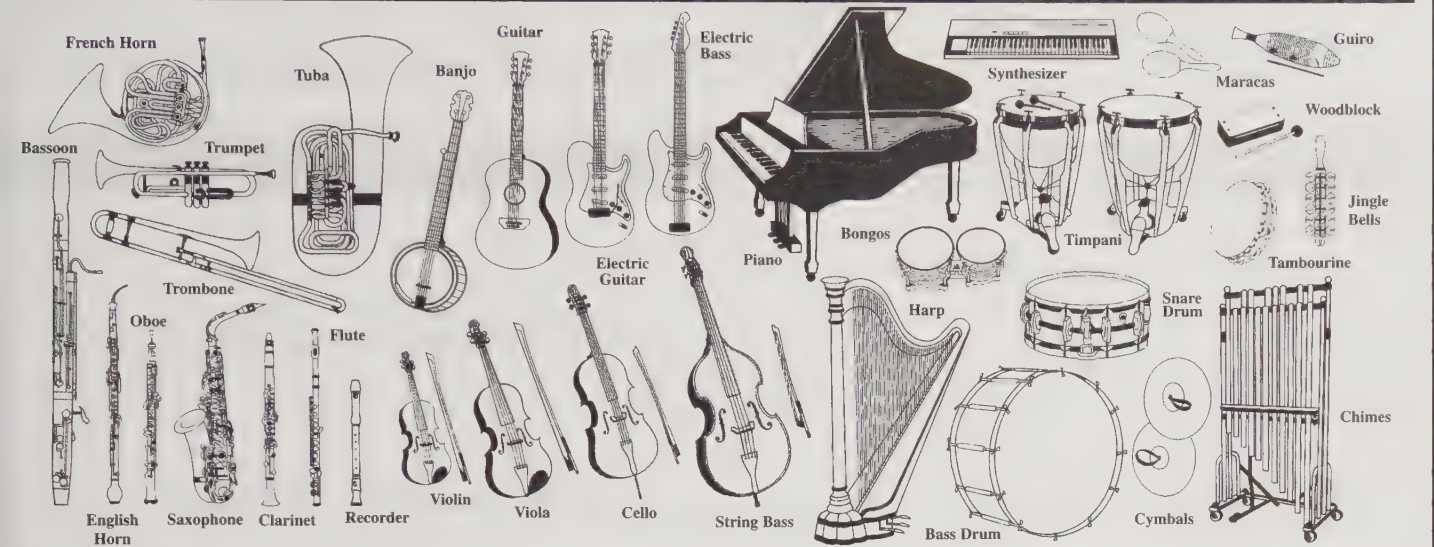
mood is active.....I am lively
 mood is joyful.....I am glad
 mood is puzzling.....I am curious
 mood is scary.....I am frightened

Directions: Listen for *tone color*, *melody*, *rhythm*, *tempo*, *dynamics*, *harmony* and *expression* clues in each movie scene, and collect data by writing clues in each section.

NAME: _____
CLASS: _____
DATE: _____
TITLE OF MOVIE: _____
COMPOSER: _____

MUSICAL THEME #6

1. TONE COLOR: instruments voices both instruments and voices



2. MELODY: mostly high sounds mostly low sounds both high and low sounds

3. RHYTHM: mostly long sounds mostly short sounds both long and short sounds

4. TEMPO: fast (*allegro*) slow (*largo*) medium (*adante*) getting faster (*accelerando*) getting slower (*ritardando*)

5. DYNAMICS: loud (*f-forte*) medium (*mf-mezzo forte*) soft (*p-piano*) (*mp-mezzo piano*) getting louder (*crescendo*) getting softer (*diminuendo*)

6. HARMONY: chords (stacks and broken stacks of sound) ostinato (repeated pattern of sound) rounds, canons, fugues (weaves of sound) counter melodies (partner tunes)

7. EXPRESSION: REACTION:

mood is peaceful.....I am calm	mood is active.....I am lively
mood is solemn.....I am serious	mood is joyful.....I am glad
mood is depressing.....I am sad	mood is puzzling.....I am curious
mood is thrilling.....I am excited	mood is scary.....I am frightened
mood is fun.....I am playful	

CONSENSUS REPORT

Directions: Match each movie scene with it's musical theme by reviewing data, drawing conclusions, and reaching consensus.

TEAM: _____

CLASS: _____

DATE: _____

MEMBERS: _____

TITLE OF MOVIE: _____

COMPOSER: _____

SCENE: _____ matches **MUSICAL THEME #** _____

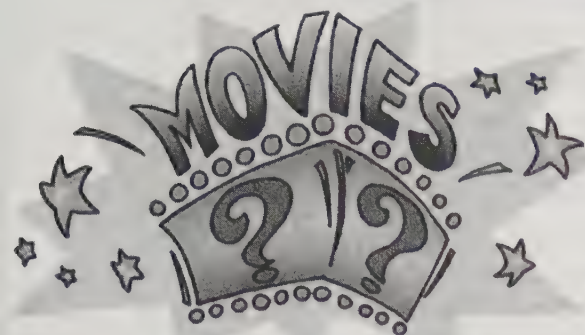
SCENE: _____ matches **MUSICAL THEME #** _____

SCENE: _____ matches **MUSICAL THEME #** _____

SCENE: _____ matches **MUSICAL THEME #** _____

SCENE: _____ matches **MUSICAL THEME #** _____

SCENE: _____ matches **MUSICAL THEME #** _____



NAME: _____

CLASS: _____

DATE: _____

TITLE OF MOVIE: _____

COMPOSER: _____

MOVIE MUSIC

1. How would a movie scene be different if it didn't have music?

2. How is a composer like an artist when he/she creates music for a movie scene?

3. As a composer, what instruments would you choose for a movie scene that is

- peaceful? _____
- scary? _____
- joyful? _____

4. When would music not be good for a movie scene?

5. Please list other movies with music that you would like to study:

GRADES: 1-8



On a recent music education survey in our school, students ranked Talent Day as their **most favorite activity** in music class.

During a regularly-scheduled music class, the music room is transformed into a make-believe concert hall, and students enthusiastically share one another's diverse talents. Talent Day is a celebration of children's musical potential - it belongs entirely to them. And they love it! (Don't forget, Talent Day can also be an all-school Talent Show!)

PREDICT Learner Outcomes:

- present talent to an audience of peers and adults
- practice concert etiquette
- develop poise and confidence
- discover diversity of talent
- recognize stages of talent development
- reinforce positive self-esteem and camaraderie

PREPARE Materials:

- approximately two weeks in advance, reproduce and display Talent Day poster, p. 68
- approximately two weeks in advance, fill in date, time, place, and signature, and reproduce/send Parent Note, p. 66, and Invitation, p. 67
- reproduce IT'S TALENT DAY student song copies, p. 64, or lyrics only, p. 65 (teacher edition on p. 61)
- fill in date and signature, and reproduce Talent Day certificates, p. 69 (one page yields two copies)
- arrange room into two areas: stage and audience
- obtain:
 - music stands, chairs for audience/performers, etc.
 - (optional) small P.A. system - it works wonders for small voices!
 - (optional) camera and film and/or camcorder

PRESENT Instruction:

Consider scheduling Talent Day two times per school year. Talent Day can occur during two, consecutive, regularly-scheduled music classes, in order to accomodate all talent presentations.

1. Throughout the school year, continually remind students to prepare their favorite talent for an upcoming Talent Day. In order to help get their creative juices flowing, share talent ideas listed in the Parent Note, p. 66. Encourage students to invite parents to attend and/or perform with them.
2. Prior to Talent Day, teach theme song, IT'S TALENT DAY!
3. On Talent Day, students/parents will probably bring in costumes, instruments, CD's, tapes, song books, props, dance shoes, and more.
4. At the start of Talent Day, assign as many Team Roles as possible, emphasizing that it takes teamwork to put on a talent show - and that everyone who contributes to Talent Day is a "star!" Keep in mind that new or shy students are often more comfortable participating as audience members at first, then as active participants on subsequent Talent Days.

Team Roles:

- performer
 - master/mistress of ceremonies
 - stage hand (roadie): set up/tear down music stands/chairs, operate stereo, etc.
 - awards presenter
5. Next, review concert etiquette:
 - performer introduces self and talent presentation
 - audience applauds
 - audience practices active listening skills during talent presentations - absolutely no distractions
 - audience members exit/enter the room only between talent presentations, never during
 - audience applauds at conclusion of each talent presentation
 - performer bows to acknowledge audience
 6. Now, the actual show begins: master/mistress of ceremonies opens Talent Day with words of welcome.
 7. Everyone performs song, IT'S TALENT DAY!
 8. Master/mistress of ceremonies calls each performer in turn to the stage area. Consider photographing and/or video taping each performance. (Photos of student performers displayed throughout school help reinforce positive self-esteem, as well as encourage future Talent Day performers!)
 9. During talent presentations, names of all students who contribute to Talent Day should be written on Talent Day certificates.
 10. When performances are finished, awards presenter calls entire Talent Day team to stage area, and distributes Talent Day certificates to all. Final applause.

QUESTIONS about Talent Day:

Should guidelines be set for talent presentations?

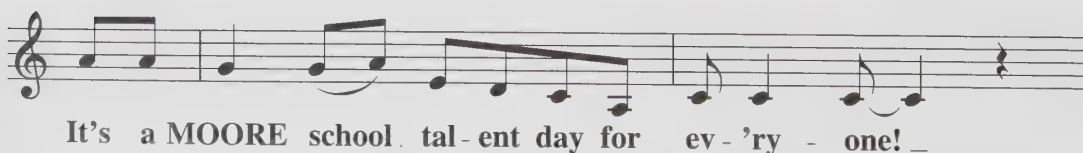
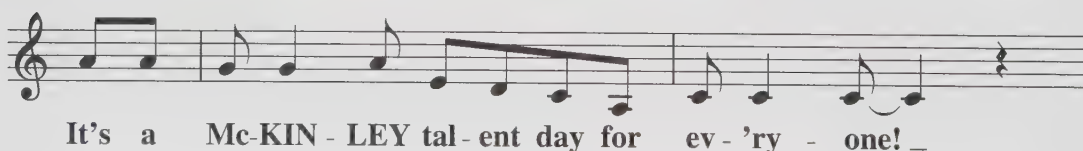
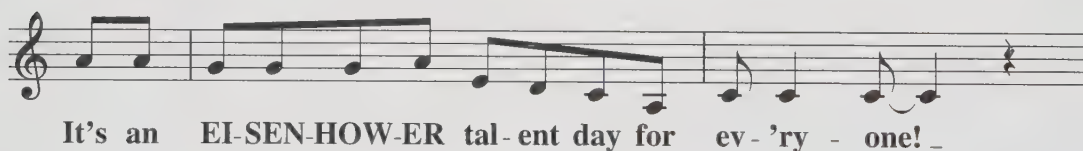
Yes. Talent is diverse, and guidelines can help maintain a non-competitive, fair, and fun time for all:

- Talent presentations must be rehearsed. Spontaneous, improvised activities that kids love to engage in, are for another time. The exception is the very young student, whose potential is talent in its earliest stage!
- Music must be appropriately tasteful and ethical for the classroom.
- All first turns must be completed before second turns begin.
- Mistakes are bound to occur during talent presentations, and must be considered a natural part of learning. Encourage performers to continue past mistakes, or begin performance again.

What are the benefits of Talent Day?

- Self-confidence grows with each Talent Day. Talent Day students who perform in front of an audience for concerts, report that they are less nervous, and more eager to perform.
- Talent Day offers music teachers an opportunity to observe hundreds of students as individuals, and to maximize the musical potential of each one.
- Childrens' talent can lie dormant, due simply to a lack of performance opportunities. Talent Day is not reserved for the fortunate few who take private lessons. Talent Day is a chance for all students to discover and express their own, unique talent potential as performers, in a variety of ways.
- Talent Day provides students with a new angle from which to view not only the diversity of one another's talent, but also the stages through which talent develops. The performer who plays "Twinkle Twinkle, Little Star" on Talent Day in third grade, plays "Gavotte" on Talent Day in fifth grade.
- Talent Day is a public relations strategy. What adult wants to miss a child's "moment in the spotlight?" Talent Day gets parents, teachers, and other school community members into the music room to see the music program in action.
- The camaraderie that develops during Talent Day is contagious!

***If your school's name is other than 2 syllables, adapt the phrase to fit. For example:**



It's Talent Day!

By CHERYL LAVENDER

With spirit (♩ = 136)

Piano

The piano introduction is in 4/4 time, starting with a forte (f) dynamic. It features a melody in the right hand and a bass line in the left hand. The key signature has one flat (B-flat). The introduction consists of 8 measures, with chords indicated above the staff: C/G, Am7, F/G, C, C/G, Am7, F/G, C, F/G.

5 *f*

The first line of the song begins with a vocal entry marked with a box containing the number 5 and a forte (f) dynamic. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "We're here to say, 'It's talent day!' - Bring all your friends, come This is the moment, our debut, - when we can make our". The chords indicated are C, Dm7, G7, Dm7, and G7.

The second line of the song continues the melody and accompaniment. The lyrics are: "right this way. - We've got a show that's lots of fun. - It's a dreams come true. - We're in the spot - light hav - in' fun. - It's a". The chords indicated are C, F/C, C, F/G, C, Bb/C, C7, F, and F#dim7.

1

The third line of the song begins with a vocal entry marked with a box containing the number 1. The melody is in the right hand, and the piano accompaniment is in the left hand. The lyrics are: "*CEN-TRAL school - tal - ent day for ev - 'ry - one! - *CEN-TRAL school - tal - ent day for". The chords indicated are C/G, Am7, F/G, C, C/G, and Am7.

*See footnote on p. 60.

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16 *mf*

ev-'ry - one! - It's time to sing and dance and play.

F/G C F/G F/G C Fmaj7 F#dim7 C6/G Am7

we'll be the "stars" to - day. We're gon - na smile and

Dm7 G6 A(add9) G(add9) Fmaj7 F#dim7

take a bow, - let's have a turn right now!

Em7 A9 D7sus D7 F/G G6

cresc.

(Spoken:) C'-mon. let's go! On with the show! Bow - 2 - 3 - 4!

F/G G6 Fmaj7/G G6 F/G

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It's Talent Day!

By CHERYL LAVENDER

With spirit (♩ = 136)

4 5 *f*

We're here to say, "It's tal - ent day!" _ Bring all your friends, come
This is the mo - ment, our de - but, _ when we can make our

right this way. _ We've got a show that's lots of fun. _ It's a
dreams come true. _ We're in the spot - light hav - in' fun. _ It's a

1

*CEN-TRAL school _ tal - ent day for ev - 'ry - one! _
*CEN-TRAL school _ tal - ent day for

2 16 *mf*

ev - 'ry - one! _ It's time to sing and dance and play, _ we'll be the "stars" to -

day. We're gon - na smile and take a bow, _ let's have a turn right

cresc. *ff*

now! (Spoken:) C'-mon, let's go! On with the show! Bow - 2 - 3 - 4! Up - 2 - 3 - 4!

28 *f*

We're here to say, "It's tal - ent day!" _ Bring all your friends, come right this way. _

We've got a show that's lots of fun. _ It's a *CEN-TRAL school _ tal - ent day for

div.

ev - 'ry - one! _ It's a tal - ent day for ev - 'ry - one! _

*See footnote on p. 60

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Music and Lyrics by Cheryl Lavender

Verse 1: We're here to say, "It's Talent Day!"
Bring all your friends, come right this way.
We've got a show that's lots of fun.
It's a * _____ Day for ev'ryone!

Verse 2: This is the moment, our debut,
When we make our dreams come true.
We're in the spotlight, havin' fun.
It's a * _____ Day for ev'ryone!

Bridge: It's time to sing and dance and play,
We'll be the "stars" today.
We're gonna smile and take a bow.
Let's have a turn right now.
C'mon, let's go! On with the show!
Bow - 2 - 3 - 4! Up - 2 - 3 - 4!

Verse 3: We're here to say, "It's Talent Day!"
Bring all your friends, come right this way.
We've got a show that's lots of fun.
It's a * _____ Day for ev'ryone!

Coda: It's Talent Day for ev'ryone!

* see footnote on p. 60.

DATE: _____ CLASS: _____

Dear Music Parent/Guardian:

You are cordially invited to attend Talent Day, to be held during our regularly-scheduled music class
on: _____ at: _____.

During Talent Day, students share one another's diverse talents, while practicing concert etiquette. Although Talent Day is an "I want to," not an "I have to," opportunity, all students are heartily encouraged to discover their unique talent potential as performers.

Talent Day requires teamwork. In addition to performers, Talent Day also includes other team roles: master/mistress of ceremonies, stage hand, and awards presenter. All students who contribute to Talent Day receive applause, recognition, and a certificate to savor as a memento. If your child is ready at this time, please encourage him/her to prepare a talent presentation, or, consider performing along with your child! Here are some talent ideas:

- sing a song learned at camp, church, Scouts, movies, or T.V., etc.
- sing a song of heritage learned from family or relatives
- sing along to a favorite recording
- play a favorite instrument to accompany a musical recording
- dance
- play piano or keyboard piece
- play a recorder, orchestra, or band piece
- compose own song, dance, or instrumental piece; write it down
- create own musical instrument, and make music with it
- perform a musical dramatization
- perform anything learned in music class, BUT changed in some way, i.e. new lyrics, new motions, new accompaniment, etc.
- perform gymnastics, or tae-kwon-do to an appropriate musical recording
- review a concert: present a printed program of a recent concert, and critique the artist, musical style, musical selections; write a summary



Some talent presentations require special props, song books, costumes, instruments, CD's or cassette tapes, etc. Please feel free to send these items to music class. If your child plans to perform with a CD or cassette tape, please sign permission note at bottom, detach, and send along to ensure that the music is appropriately tasteful and ethical for the classroom, and does not contain anything offensive.

Thank you for supporting the development of your child's maximum musical potential. We all look forward to seeing you.

Sincerely,

I give permission for: (student) _____ class: _____
to play the recording, titled: _____ for Talent Day.

Parent/Guardian Signature: _____ Date: _____

You are cordially invited to attend Talent Day:



DATE: _____

TIME: _____

PLACE: _____

Hope you can make it!
Sincerely, the music students of:

You are cordially invited to attend Talent Day:



DATE: _____

TIME: _____

PLACE: _____

Hope you can make it!
Sincerely, the music students of:



DATE: _____

TIME: _____

PLACE: _____



THIS IS TO CERTIFY THAT

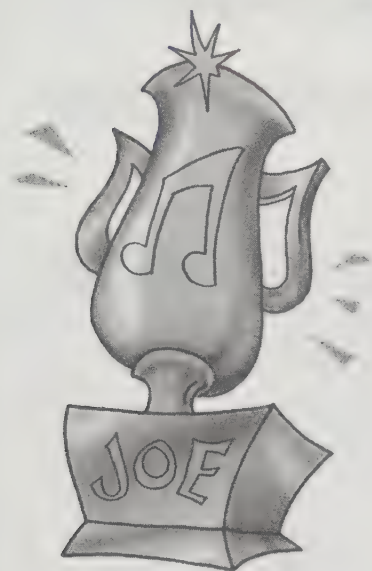
**HAS PERFORMED FOR THE
MUSIC CLASS ON
TALENT DAY.**



THIS IS TO CERTIFY THAT

**HAS PERFORMED FOR THE
MUSIC CLASS ON
TALENT DAY.**

GRADES: 2-8



We adults thrive whenever our achievements are recognized in the midst of our peers. Consider presenting the CREATE AWARD to your students so that they, too, can take a turn at being recognized for their learning achievements in the midst of their peers.

At the conclusion of any creative activity, project, or unit assessment, when your students have created a noteworthy accompaniment, improvisation, original composition, dance, new lyrics, etc. present the CREATE AWARD. When all students print their name on their own award, their achievements and contributions to music class are collectively recognized. This tangible piece of evidence reinforces a sense of successful closure to the creative activity, emphasizes the value of the creative process, and reinforces positive self-esteem and camaraderie in the music room.

PREDICT Learner Outcomes:

- identify personal resources necessary for creativity
- discover the value of creative effort
- reinforce positive self-esteem and camaraderie
- bring closure to creative activities, or unit assessments

PREPARE Materials:

- fill in pertinent information, including signature, and reproduce CREATE AWARD student copies, p. 71 (one page yields two copies)
- obtain pencils or markers

PRESENT Instruction:

1. Before students undertake a project involving critical thinking, complex problem solving, and/or creative decision making, challenge them to respond to these statements with shared thinking:

What does it mean to create?

Identify a creative individual. What does/did he/she create?

What personal resources do creative people use?

Can creativity be learned? or practiced?

How do creative people contribute to our world?

Is creative effort a valuable thing?

Write responses on board. Discuss.


2. Explain to students that the activity, project, or assessment which they are about to undertake will require all the following personal resources. Together, they spell the word C-R-E-A-T-E. Describe how each personal resource will be used in order to succeed at the activity.

C uriosity
R esearch
E nthusiasm
A ction
T hought
E nergy

3. Display the CREATE AWARD as an attainable goal throughout entire activity, and present it at the conclusion. Students fill in own names. Awards can be displayed, or stored in portfolios throughout school year.



Create Award

 This is to certify that:

**has created an original musical
composition for Music Class.**

Curiosity
research
Enthusiasm
Action
thought
Energy

Music Teacher: _____

Date: _____



Create Award

 This is to certify that:

**has created an original musical
composition for Music Class.**

Curiosity
research
Enthusiasm
Action
thought
Energy

Music Teacher: _____

Date: _____

St. Brigid Elem./Jr. High School
730 Citadel Way N.W.
Calgary, Alberta
T3G 5S6
Phone: 239-1306 Fax: 239-1358

It's your turn, ...again!

More Incredibly Successful
Games and Activities
for the Elementary Music Class
By Cheryl Lavender

Every child loves to play, and this handy classroom resource lets them do just that! Nationally renowned elementary music educator and clinician, Cheryl Lavender has done it ... AGAIN ...with these "tried-and-true music recipes" from her classroom to yours. Here are learning games which reinforce the basic musical concepts of melody, rhythm and tone color, while encouraging sharing, participation and cooperation. Games include: **World-Wide Hello, Where's the Beat?, Dyno Dynamics, Musical Charades, Movie Music Match-Up** and more, and the songs in the book are included on the companion cassette (#08740892 - \$16.95).

Cook up some fun today, and watch the learning happen!

More Classroom Resources by Cheryl Lavender

- Rockin' Rhythm Raps
- Help! I'm A Substitute Music Teacher!
- It's Your Turn
- Instrument Bingo
- Lines and Spaces Bingo
- Melody Bingo
- Music Listening Bingo
- Music Symbol Bingo
- Rhythm Bingo
- Composer Bingo
- See, Sing and Play
- Hal Leonard Rhythm Flashcard Kit
- Hal Leonard Melody Flashcard Kit

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